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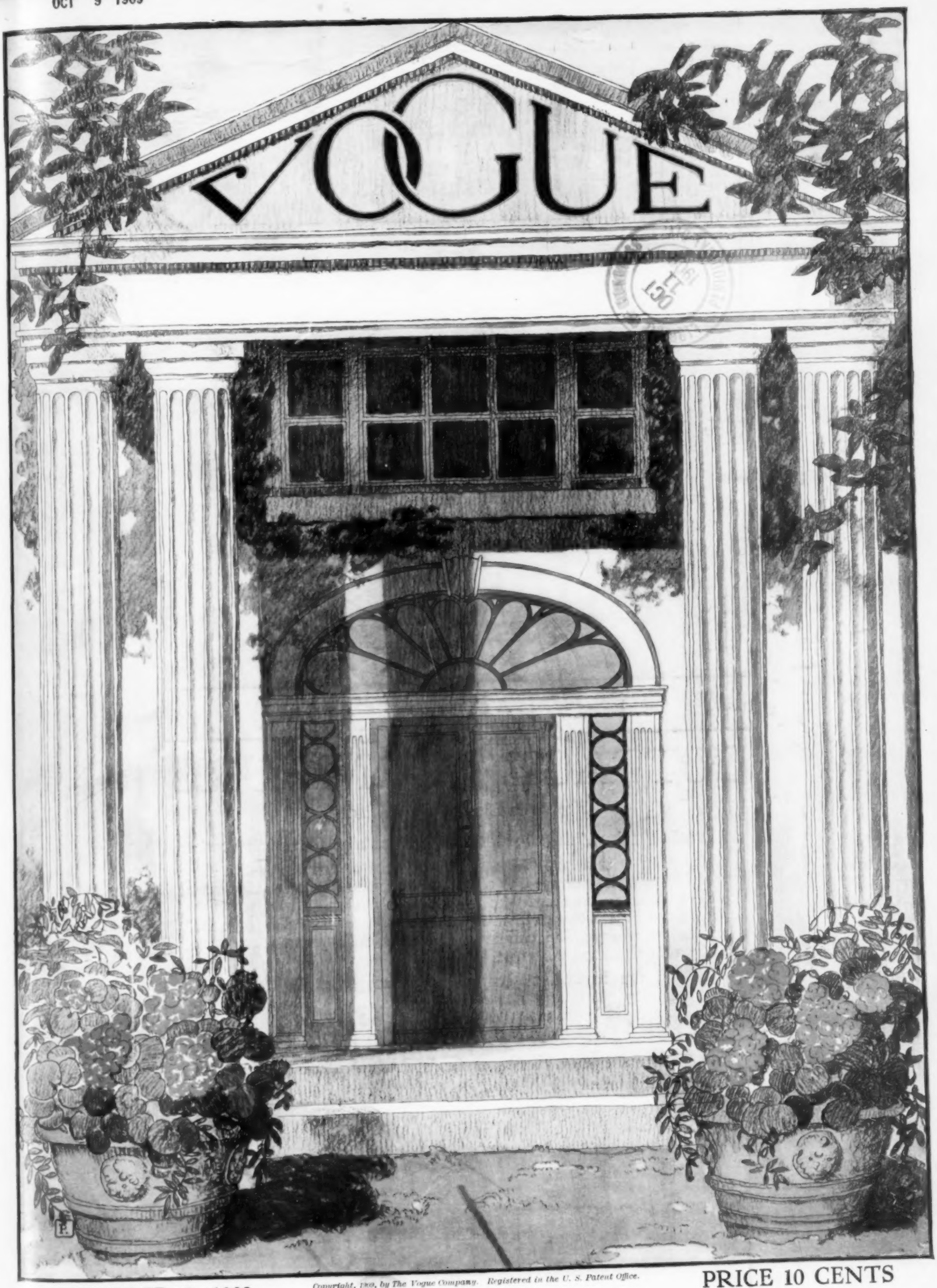

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SHOPPERS' AND BUYERS' GUIDE

(Continued from page 542.)

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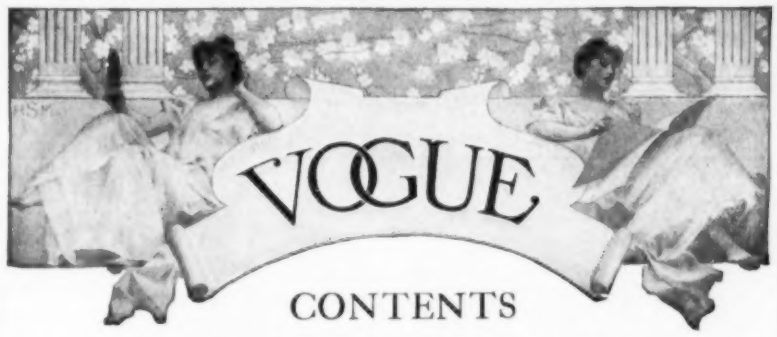

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DRESS SPECIALTIES AND TEXTILES

Everything new in fabrics, trimmings, garnitures, buttons, laces, braids and accessories for the making of the autumn and winter wardrobe will be photographically illustrated and described in next week's Vogue. This number brings the importations shown on the counters of the most exclusive New York shops to the women purchasers of the entire country. In "The Well Dressed Man" department the fashionable suitings, shirtings, and necktie silks will be shown.

In addition to these special features the regular weekly departments will be published together with an interesting article with photographs of the wedding of Miss Stewart and the Prince of Braganza.

The cover is a reproduction of an exquisite piece of brocade in full colors. Price, 25 cents.

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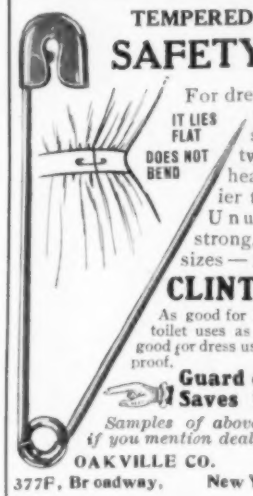

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THE LITTLE HAT SHOP affords special facilities to ladies wishing to have their own feathers and handsome materials made into new and becoming modes. They receive here a care and attention not found in a large establishment.
MABEL HUTCHINSON, 21 West 31st Street, New York

A BEAUTIFUL EXAMPLE OF TOPIARY WORK IN A MASSACHUSETTS GARDEN

VOGUE

SMART GOWNING AT FRENCH RACES

The Socially Distinguished Parisienne is Noted for the Beauty and Elegance of Her Toilettes—It is not She who Launches the Absurdities of Fashion Sometimes Originated in Paris

THE best examples of the modes of the present time are truly charming, and although culled from all times, while often bearing the names of many preceding epochs, they are wholly distinct from any. Unhappily, as with all art nowadays, there is the taint of commercialism. Designers, in an attempt to outstrip one another in reputation or in fortune, launch extravagances, often actual monstrosities, with no claim to either practicality or beauty—the practical has always its own beauty. The eye of foolish women is caught—women seeking notoriety—and an absurd hat, a gown, a cloak, runs a brilliant dash to quick extinction.

With other French women of her class, the Countess Greffulhe is justly famous in Paris for the elegance and beauty and for the fitness of her gowning, and at the last race day at Chantilly she wore a charming costume of putty-colored, satin-faced cloth, and, suiting the cold wind, heavy furs of black bear, a long stole and an immense bag muff. Oddly, but becomingly, the front of her toque, made of large loose folds of black velvet, was held back a little by a large motif of *tête de nègre* jet.

A fascinating hat, muff and stole made from an old cachemire shawl

CACHEMIRE SHAWLS AND SCARFS

Another French elegante, a leader of the modes, the Countess Edmond de Becdelièvre, wore so successful a novelty that it is certain all the world will search their boxes for the old cachemire shawls of their grandmothers. From one of these old shawls with the well-known palm leaf figures and its beautiful medley of dim autumn tones of color, had been fashioned for her a long scarf, embroidered with black soutache braid and lined with black. Bordering the ends were wide bands of blue fox fur. Quite covered with soutache embroidery was the cachemire that shaped a huge muff with fur bands finishing the ends. Her smart Egyptian turban was covered with it and trimmed with a band of the fur. (See drawing.) These were worn with a brick-colored gown.

Pretty frock in tones of pale green and yellow, to be worn with a coat of green moiré silk

SERGE COSTUME

The color that the French love as prune-de-Monsieur, in coarse, soft serge, achieved a smart costume worn that day. Wide and narrow black silk braid trimmed it, following the edge of the short bell skirt, in a swirling, interlacing design. More of the braid, in a similar but smaller design, was massed in panels under the sleeves of the half long coat. There were cloth covered buttons set inside tiny frills of black fur, and it was lined with pale blue satin.

Tailored on exquisitely simple lines, with short bell skirts, and short, or half-long coats, were costumes of sand colored, white and ivory serge, the new weave, coarse and beautifully soft. Varying in form, some of the coats had hip skirts, flaring a little at the hem, with smart big revers at the closing, faced with matched moire or velvet; others, smartly belted and open over the pretty corsage, had short, flaring basques open in the back to point a little longer than in front. And the favorite long, easy fitting coat, was also much in evidence.

SMART FULL COSTUME

A tall, middle-aged woman looked swagger in an ivory white serge costume trimmed with black fur. Dragging a few inches, the circular skirt was edged with fur, a wide band of it. Set in a line at the back of the large square hip pockets were flat gold buttons, sunken in-

Swagger little walking costume of blue velvet and ermine fur

side a circle of fur. Similar buttons trimmed each side of the closing at the end of wide, silk-faced revers that narrowed towards the neck. Open, the coat showed the corsage above the edge of the mounting skirt; in the middle it was split to round a little at the corners, and there were small, fur rimmed gold buttons. Effective bits of black velvet ribbon accented the white lace and mousseline de soie of the corsage with a guimpe of black mousseline de soie. From the back of the large hat of white beaver, with its huge mob crown of black velvet, hung a long scarf of black Chantilly lace, to be left free, or to wind the throat. Rough pearl-headed pins, clouded gray and white, pricked each side of the velvet crown. A great dahlia, of dark, blackish red, was thrust in one side of her coat opening. The flower of the moment, for the fashion in flowers is as *exigéante* and as changing as the form of a hat, is the dahlia; not the dalhia we know so well, with its edges as regular as though done by machinery, but the dahlia cactus, with ragged petals, like a chrysanthemum. In all their gorgeous colorings they are worn, carefully selected for the costume, but the favorite is the odd, nearly black, red.

BLUE TULLE WITH BLUE MOIRE

Shown some delectable gowns in a just finished trousseau, I particularly admired a dinner gown of blue moire, iridescent with gold under-weaving and gold embroidered mediæval figures, arms and implements of war. The bell skirt, with its slight train hangs adorably, with no trimming to mar the beauty of its exquisite coloring and odd design. Over the lace of the corsage, plaited folds of pale blue tulle are arranged to form the sleeves, and shaping a sort of cape drapery at the back, caught at the waist line. Laid over the folded tulle, dropping in shield shape below the bust and hanging one fringed end onto the skirt is a richly wrought band of pearl and gold galoon. (See illustration.)

GREEN AND YELLOW EMBROIDERY

Peculiarly becoming to the pale ash tones of hair and eyes of the pretty bride-to-be, is a costume, shown in the drawing, of pale green silk cachemire. The skirt, cut in the new length that drags only an inch or two, shows an odd little drapery, laid in a short, loose, box plait in front, sloping towards the back, falling nearly to the hem of the underskirt. Of mousseline in two colors, green and yellow, is the charming corsage, with the upper part of green and gold embroidery, on tulle. The belt, buttons, and the bands that disappear inside the corsage are of black velvet. The coat, though not sketched, must be described for its smartness. Of green moire silk, a bit darker than the gown, it is half-long, loose hung, and exquisitely lined with green and gold changeable silk. There are revers of black fur, and smaller, inner ones of green velvet. Black, fur-covered buttons and a narrow edging of fur trims the sleeves. There is an odd neck piece of plaited silk and fur and an accompanying muff of shirred green silk, and mousseline de soie, banded with fur at each end and hanging tails.

The novelty of the long evening wrap, sketched in a manner to show its graceful

(Continued on page 568)

A dinner gown of blue moiré, with an underweaving of gold and a long evening wrap of exquisite ribbed satin with a collar of fur dyed a rich dark blue, seen in the trousseau of an autumn bride

FIRST MEET OF THE SEASON OF THE MILLBROOK HOUNDS

A PICTURESQUE GROUP IN FRONT OF THE HOUSE OF MR. H. H. FLAGLER

GETTING AWAY AFTER A CHECK—A PRETTY HILLSIDE OF DUTCHESS COUNTY

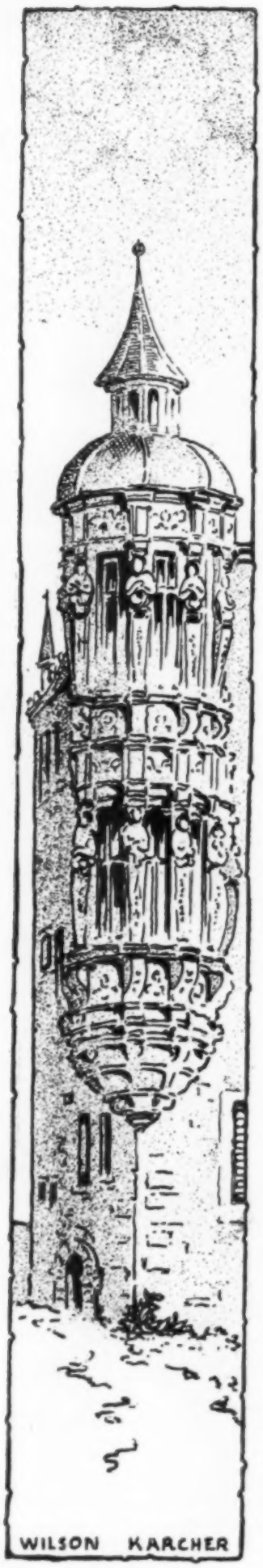
M. F. H. CHARLES C. MARSHALL LEADING THE HUNT HOME

PLEASANT GOING DOWN A SUNLIT ROAD AT MILLBROOK

THE MILLBROOK HOUNDS READY FOR THE CHASE—A FINE AMERICAN PACK

A LEISURE MOMENT—WAITING AT THE FIRST COVER

THE MILLBROOK HUNT CLUB OPENED ITS THIRD SEASON IN EARLY SEPTEMBER WITH THE LARGEST MEET OF ITS CAREER. AMONG THE TWENTY-FIVE OR THIRTY RIDERS WHO ASSEMBLED FROM THE SURROUNDING COUNTRYSIDE FOR THE MEET AT THE DUTCHESS COUNTY, N. Y., ESTATE OF MR. H. H. FLAGLER WERE MISS MARGARET THORNE, DAUGHTER OF MR. OAKLEIGH THORNE; MR. AND MRS. G. HOWARD DAVISON, MRS. CHARLES MARSHALL, MRS. AUSTIN FLINT, MRS. DAVID DOWS, MRS. R. SOMERS MCLANE, THE MISSES LAMONT AND MR. JACK WING. THE RIDERS WERE ENTERTAINED AT BREAKFAST BY MR. CHARLES CLINTON MARSHALL, M. F. H., AT MILLBROOK INN



THE NEW YORK IDEA

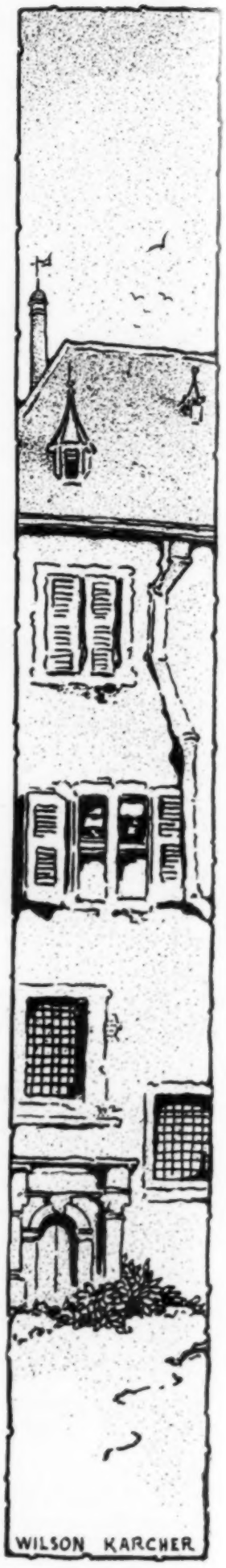
WITH this text the metropolis of the western hemisphere has been represented as fostering immorality of all kinds, even to putting a premium upon commercial dishonor. The vagarious behavior of a few rich people—nearly all of them from other States originally—has been paraded not only as the outgrowth of metropolitan conditions, but as typical of the leading social set; the allure of "the Great White Way" has been credited with dragging countless thousands of the masses down to perdition; a battalion of self-constituted censors, dubbed muck-rakers by sarcastic newspaper men, have focused their batteries of invective on Wall Street, and even the correspondence sent to journals in other parts of the country is largely made up of sensational incidents, so exaggerated and elaborated as to make them appear to occupy the centre of the metropolitan stage, when as a matter of fact, if they have occurred at all, it has been merely as abnormal happenings to obscure people.

In spite, however, of the throng of misrepresenting writers and speakers, who give the old town a bad name by persistently and malevolently making it appear as a sink of iniquity, from which the other communities of the country draw away their skirts with a holier-than-thou air, the desire to live in it is the great ambition of millions of progressive persons, who recognize its marvelous advantages educationally and commercially, and who realize—for the fact has been revealed by the careful research work of many competent investigators—that its morals are not one whit more objectionable in proportion to its population than those of many of the smaller cities and towns.

Indeed "the New York Idea," as in many respects exemplified by its actual life and experiences, is a vastly different ideal from that attributed to it, for let it not be forgotten that in performing the office of the nation's melting pot for the aliens who flock to our shore, most of whom in many ways are highly undesirable, it assumes a problem of gigantic proportions, from which other municipalities are almost entirely free, of civilizing up to the standard of American democracy the spawn of Europe and its offsprings. In doing this it spends millions annually for schools, hospitals, reformatories, jails and extra help in its Health Board, Street Cleaning and Police departments, which heavy outlay would be saved if, like Boston, less than 100,000, instead of a million, aliens a year entered its port; and yet has any municipality, or national officer in official capacity ever acknowledged the debt the whole country owes it for its intelligent and altruistic efforts to uplift the foreigner and his children for the benefit of the nation? Not a bit of it. The only recognition New York ever gets is to be held up to the condemnation of the country, because, on account of the poor foreign immigrant's determination to live among his compatriots, its slum colonies increase faster than the means for their regulation, and congestion ensues. The world has heard all the details of New York's congestion, but how many of her detractors know of her unremitting care for the alien?

As to the much exploited villainy of the so-called Wall Street system, it is pertinent to ask who supports it, if not the public, all over the country, which persists in speculation? Surely the "system," enormous as are its financial resources, does not own all the wealth of the nation, nor can it command all its finances. The game is in the hands of the people, and when they stop playing the role of lamb to the financial interests centered in Wall Street, and begin to attend conscientiously to their political duties by sending honest representatives to administer intelligently constructed methods of government, instead of buying legislation, its fangs will be drawn.

In short, it may be learned upon investigation by anyone who will take the trouble to investigate, that while the city is frequently made the scapegoat of the country, the real New York idea stands for progress of a high type.



FOR OCTOBER DAYS IN THE COUNTRY

FOR "FASHION DESCRIPTIONS" SEE PAGE 576.

AS SEEN BY HIM

His Efforts at Celebration Entertaining—Dislike of Formal Public Dinners—Useful for Politicians About Campaign Time—Caterers Err in Regard to Sorbet and Long Menus —Why Were Flags at Half Mast—If Young Stewart Wore the Stuart Plaid at His Sister's Wedding He Made a Very Bad Social Break

A CITY, so staid and commercial and so utterly unromantic as New York, in the full flush of carnival excitement, astonished at first, and then bored the sophisticated. One could not help thinking of the aftermath, when the buildings would be stripped of their flags and illuminations, and the unsightly stands taken down and the crowds on their way home. We are new to carnivals and pageants in these northern climes, and we have not even, as in Paris—where by the way the Mardi Gras has gone off dreadfully in these last years—the spice of Latin blood to spur us to enter into the spirit of it all. There are during the year, little carnivals in our foreign quarters, Italian saints' festivals and celebrations of Chinese holidays, which should teach us how to act in the true Southern and Oriental manner. However the celebration—I cannot get myself to write it with a big C—brought a host of people to town, and there was naturally much complaining and groaning from many of our unsophisticated country cousins, who come to New York with the expectation that they are to be robbed and cheated at every turn, and who would really be much disappointed if such were not the case. The hotels and the playhouses seem to have had much cause for rejoicing, and I hope the shops have done well. We all tried to help everybody to a good time; we decorated our houses, we threw them open and invited out-of-town friends to come and behold the pageantry from our windows, and we also—those of us who had such possessions—kept our yachts in commission and gave week-end "parties" at our places on the Hudson.

HIM AS HOST

From a set of chambers which I had formerly occupied, and which were on the route of the principal land parades, an excellent view could be obtained. I leased them and from one of the largest rooms I removed carpets and furniture and had a platform with three grades erected, which arrangement gave every one an equal chance of seeing the entire procession. I kept the glass windows down, except at the top, and had side windows and doors opened so that there would be plenty of ventilation and at the same time entire freedom from dust. I had some experience in entertaining at two of the Queen's Jubilees, and also on the now forgotten Dewey day. Tea for the afternoon was served, and one day I had also a luncheon with some hot and homely dishes. As the festival was American, I had an old-fashioned corn pudding and some delicious corn bread. I did not forget the native clams, which were served *à l'ancienne*, and made an excellent first course; there were broiled chicken and the aforesaid corn pudding and two other vegetables for the second; a salad and Virginia ham (cold) and ices, with brandy peaches, as in the grandmothers' days. I was almost tempted to have pumpkin pie with lots of ginger in it, but I refrained, and had instead Dutch cookies with almonds in them. We had a good steinwine, champagne and cider, the last being a bit of a joke. At the night parade, the supper given—I would have taken my guests to Sherry's or the Plaza, but the crowds were dreadful—was rather light, and I dispensed with the long menu, having only some bouillon, lobster a la Newberg, birds, salad and ices with champagne. Perhaps I am unpatriotic, but I dislike crowds, and do not care for official entertainments. I rather pitied some of the women on the stands, and I know two who would not sit on the one which was built by the best known of the patriotic societies, for the very reason that she had a horror of being classed with the genus clubwoman, whose name, with others, appears with much regularity on the second or third page of the "society" news in the Sunday newspapers.

FORMAL PUBLIC DINNERS

I do not care for public dinners, but there are many who have a perfect mania for them. I have no doubt for those who have axes to grind, that frequent appearances at these festivities are excellent advertisements. Politicians naturally glory in them, especially before a campaign. The stewards and managers of hotels do not, by the way, seem to have taken hints from modern practices, as they still give long menus with sorbets. In my library, I have besides the rococo and now absurd book of the late Ward McAllister, others of a century previous, in which there are descriptions of public dinners given in the New York of the time when Robert Fulton was a young man. The energies of the caterers seemed to be directed to ornamenting the tables with great pieces made of barley sugar representing temples, and pleasing allegories and other devices. Very little is said of what the people ate, except that turtle soup and venison and mutton were the props of the feast. Foreigners go into the spirit of the public dinner, and they are at home in this environment. Ambassadors, ministers, the consular force and the various English and foreign societies know better how to manage these things than we do. Some times in London, almost the entire peerage dine in public at the different annual dinners given in the city by the various ancient guilds. In other days, there were glee singers, as well as an orchestra or a band, and the ladies sat in boxes and looked on and listened to the speeches. A few of our public dinners were so graced in the past, but of recent years, women have been invited as well as men—perhaps as a mild concession to the Suffrage movement—and the assemblage with a mixed audience, has presented a gay appearance. Then every one is photographed, the victims all trying to look unconscious. A few do, but many wink and make wry faces when there is a flash light picture taken, and the photographic result is not flattering, to say the least. With all these public festivities and the eating and drinking, and with more to come when the two Arctic explorers shall have been feasted and toasted and fed into rich dyspepsia, the restaurant and hotel keepers of New York will have much whereat to rejoice during the autumn season. And we shall read the list of names and the speeches and the menus and look at the photographs each morning with our simple breakfast, with a feeling of relief—at least I know one who will not be "among those present."

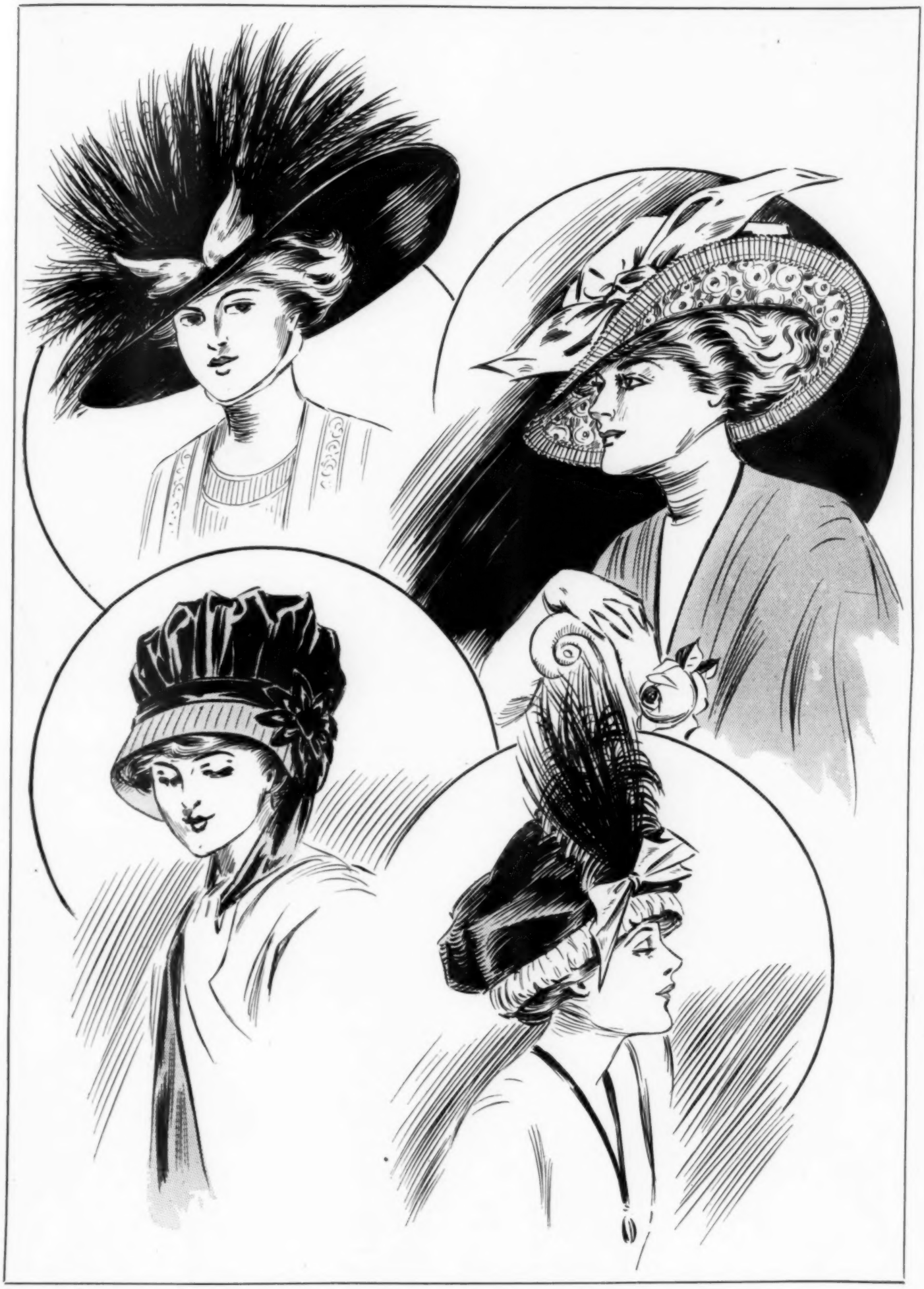
One odd feature I noted in the decorations, and that was that many of the flags flying in the city during the celebration, were at half-mast. I do not know why, but perhaps because both Hudson and Fulton were dead long ago.

A BREACH OF TASTE

And now to another point, a little stale, perhaps, but still not an ill peg upon which to hang a sermon. I generally discount what I read in the cabled news of "social" events, as some extraordinary stories gain publication. Many of them are very annoying to those who are the victims, as for instance was that extremely silly and utterly absurd one which was widely published last summer, wherein Mrs. Frederick Vanderbilt was credited with giving her jewels to Mrs. Keppel, when they were both at a dinner. I am also somewhat of a skeptic as to the other anecdote in which Edward is represented as having played bridge on Sunday. Perhaps he played from late Saturday night until a little after midnight, but, although he evidently does not think it harmful to indulge in such amusement on Sunday, I doubt—as he is most careful—if he would make such a slip, especially as he is at the head of the Established Church, and a stickler for these very important details. He avoids any general amusements on Sunday, when he is on the Continent, and makes a point of attending Divine Service. But again another report has made some little stir, and this again brings us to that almost too many times discussed Braganza-Stewart wedding. It must, if true, have seemed absolutely ridiculous for young Stewart to have appeared at the wedding of his sister, in the Royal Stuart tartan, and I cannot believe that his mother, who is a shrewd woman, would have allowed him to make such a mistake and to have donned a garb which made the sacred ceremony nothing less than a cheap masquerade. As for the rest—the retainers, the pipers and the loyal peasantry dancing on the green, all these features could be purchased, and perhaps were part of the entourage hired with Tulloch Castle. The canny Scot likes a penny, and he will do much to get it, but he also loves his traditions. It must be remembered that the Stuarts are not all dead, although the reigning British branch ceased to exist at the death of the last Pretender and the Cardinal. The late Queen Victoria had Stuart blood in her veins, and so naturally has the King, as well as that Continental princess whose name for a moment has escaped me, but who is a lineal descendant of the daughter of James I and to whom some of the few Jacobites living still claim allegiance.

The name "Stewart" is an honorable one, and of ancient lineage, and its list of titled persons is long; in fact, some of them claim purer blood than that of the royal house. There are also a few Stuarts, including the Earl of Moray, descended directly from King James V of Scotland, and a number of others.

(*Continued on page* 568)



FOUR FETCHING NEW HATS SKETCHED IN PARIS

FOR DESCRIPTIONS SEE PAGE 553

THE CURRENT MODELS IN TURBANS AND LARGE HATS

THE LATEST CARLIER CONCEIT—THE HINDOSTAN TURBAN

A SIMPLE BUT EFFECTIVE TRIMMING, FASHIONED BY LOUISE

PICTURESQUE HAT AND WRAP, DESIGNED BY LOUISE

A LARGE BEAVER MODEL, DESIGNED FOR A YOUTHFUL WEARER

MATCHED SET—HAT AND SCARF—IN BLACK AND CHIANTI, WITH MINK TRIMMING
FROM AITKEN'S SONS & CO.

A NEW DEPARTURE IN TURBANS—THE DOUBLE BRIM. GEORGETTE MODEL IN BLACK AND WHITE

DETAILS OF THE PRETTY HATS ON THESE PAGES

IF ALL small hats were as lovely as the one shown at the upper left on page 552 there would not be the slightest doubt of their success. Its development is strikingly unique, for it reverses the old order of employing the more elaborate material for the garniture and the plainer one for the making. The round, comparatively tall turban foundation is swathed with joined antique embroidery panels, which show the entire gamut of dull, mellow tapestry and antique blue tones on a soft satin background. It is all in one piece, but along its upper and lower edge it is outlined with narrow folds of deep, lustrous black velvet, thus suggesting a brim section, which in reality does not exist. The garniture—a broad, sprawling bow of black velvet ribbon—is posed over the back of the turban, extending beyond the sides, and producing a silhouette which is perfectly in keeping with the unique development of this model. Further ornamentation is added, and the original Oriental effect produced, by festoons of queerly shaped beads in a brilliant, lustrous blue, which droop across the flat top of the turban, over the sides, and extend quite a little beyond the lower edge.

LOWER LEFT.—This illustration portrays a stunning hat and wrap from Louise—The hat has a crown which is bomb-shaped, and not much over medium hight, succeeded by a broad brim, which droops just a trifle in the centre front and at the back, while it curves up daringly, forming a broad revers at the left, and a slender one at the right side. Superb ostrich plumage of wondrously long flue and a strip of rich sable afford the garniture. The latter takes the place of a crown band and closes at the right side, under a full, infinitely "flou" panache-mound of the feathers, which are tinted a delicate tone of *"écume de mer"* (sea foam—a clear, frothy, whitish green), deepening into a soft, warm cloud gray, and contrasting effectively with the deep black of the velvet background, and the rich brown of the fur. The wrap, of deep prunelle velvet, is cut on the order of the "Dolman," three-cornered, and longer at the sides. Its edges are outlined with a broad border of curly ostrich, in a liguter tone of the same royal color, and a full collar of the lovely plumage adjusts it at the throat, terminating in a long passementerie tassel.

UPPER RIGHT.—Lovely in a combination of black and soft clear Wedgewood blue is the chic new model here illustrated. It originates at Louise's, and is conspicuous by great originality of contour and design, and a new trimming effect, which is absolutely exquisite in its picturesque, old-fashioned simplicity. The shape is an adaptation of the Cossack turban, but has traces of the Marie Antoinette variety as well. It is immensely high, and of a diameter to correspond, especially at the perfectly flat top, where it bulges out quite a little, and it is covered with a large plateau of the velvet, slightly draped, to assume the exact contours of the shape, but smoothly drawn over the lower portion of the side crown. This, in contrast with the softer aspect of the top, gives the effect of a separate brim, or rather assists the garniture in simulating one. A length of wide, pliable velvet ribbon in the deepest tone of Wedgewood is softly crushed about the base of the crown, leaving merely the extreme outer edge of the velvet exposed, and in the centre front is tied to form a pronouncedly irregular, careless little bow, with ends slightly longer than the loops, that flare up slantwise at either side, gracefully flanking the front.

LOWER RIGHT.—Youthful simplicity, the chief requirement of all apparel intended for the young girl, characterizes this smart, serviceable model from Renard. The shape is made of long-haired, very soft beaver in a beautiful tone of *bleu Bourbon* (this is the perfect royal blue shade, very expressive and deep), and consists of a tymbal-shaped crown of large circumference, and a brim which is broadest at the left side and centre front, where it is rolled up to lie flatly against the crown—Garibaldi fashion. The trimming consists of an ornamental motif in the shape of a buckle, made of antique gold galloon in tarnished, mellow tones, and so disposed that it clasps the brim revers to the top of the crown.

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LEFT FIGURE.—Chianti is one of the most exclusive French shades—a vivid, extremely expressive blend of cerise, framboise and fuchsia, neither pink, nor cherry, nor carmine, but wonderfully handsome, especially as is the case in this illustration, when used to relieve sombre black. The garniture of the smart turban shows this novelty in colors in a series of light and medium tones—a large, full touffe of full-blown and half-blown roses, gracefully arranged over the centre front, and offset by a background of deep, jetty black velvet. Strips of mink are arranged over the brim section; they complete the harmonious ensemble most effectively, and act as intermediary between the rich black of the velvet and the voluminous touffe of crosse aigrettes and the vivid Chianti tones of the roses. The scarf, which is very wide and long, admitting of graceful draping effects, is made of dotted black silk net over a foundation of Chianti chiffon, and is decorated with a series of mink strips, applied at regular intervals, which extend from end to end.

RIGHT FIGURE.—Soft, supple black velvet, manipulated in a clever, new manner, was chosen for fashioning this strikingly handsome Georgette model from Renard. A bushy pompon aigrette of silky crosse plumage—the sole garniture employed—introduces a chic note of white, and accentuates the depth and richness of the material. The shape shows traces of the original Anne Boleyn turban, but is not nearly as rigid and severe of outline. The close-fitting, flatly reversed brim section encircles the immensely tall side to about half its hight. This latter is succeeded by a second brim section, which is also finished with a firm little cord edge, and reaches almost to the top of the crown, supporting and slightly depressing it. The unique silhouette thus produced is enhanced by a flat, triple cravat bow of the same material, which, posed over the right side, connects the two brim sections, and at the same time serves for concealing the stems of the crosse aigrette.

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UPPER LEFT.—Large hat of soft felt. The front was entirely covered with black aigrettes and two small Mercury wings in white.

UPPER RIGHT.—This hat was of the cavalier sort, with a rolling brim of tan felt faced with flowered silk in old blues. A quilling of blue taffeta outlines the brim and forms the mushroom crown. Old gold satin is drawn around and tied at one side with long wired ends.

LOWER LEFT.—Motoring bonnet of violine tucked silk, with a draped crown of velvet. Satin flowers of the same shade trim and long, soft ribbons tie under the chin.

LOWER RIGHT.—Hat of corded silk in black. Black aigrettes. Bow of apple green ribbon, and rim of apple green shirred taffeta.

VOGUE'S *Autumn Exhibition of Millinery*

A LARGE variety of the choicest designs of the leading milliners of Paris is now on exhibition at 373 Fifth Ave., New York. These models are not for sale, and are shown only in the interest of the millinery department of Vogue. The readers of Vogue are cordially invited to view these model hats.

WHAT SHE WEARS

GLITTER TRIUMPHANT—A BRILLIANT DAZZLE OF TRIMMING—LADIES EFFULGENT THE MODE—IMPORTANCE OF STOLE EFFECTS—STREET COATS WITHOUT SHOWY BUTTONS—SMART GRAY-GREEN COSTUME IN THE NEW COAT STYLE—TOQUES, AND HOW TO WEAR THEM

IN THIS advanced period of woman's history no Oriental bazaar can outdo in brilliancy of color, the jewels, tinsels and bead ornamentations adopted by fashion for the trimming and decoration of this winter's indoor gowns. It reaches the hight of inconsistency. Yet no one seems inclined to turn away from this dazzling effulgence—such slaves are we to the inconsequence and vagaries of la mode. It goes without saying that the ensemble of smart gatherings this winter, at the opera, at dinners and dances, will outrival any past occasions, so far as the shimmering, gorgeous trimmings may be counted on to produce almost a blinding blaze of brilliancy.

SET PIECES OF DAZZLE

Corsage and skirt are to be laden with set pieces which are miracles of handwork, that form wondrous effects, as they are put in place over the foundation gown, represented by the choicest of rich brocades, veritable works of art in color and design. There are also those embossed velvet designs upon sheerest of silken tissues, together with the exquisite satins, cachemire de soie and charmeuse varieties and chiffon velvets. The brocades are made in the long, untrimmed train skirts, which flow out in the back at such ample folds, but across the front are well fitted to the figure. In some cases the court petticoat style has been revived in front, a most becoming one to matrons, as it lends more or less imposing lines because of handsome trimmings generously laid on. In this respect the long stole motif that now dominates the richest of trimmings, and is represented in innumerable ways, has come especially to the fore with a variety of lesser assistance from other materials. Bodices are invisibly attached to such long skirts by means of girdles, elaborate affairs, jeweled and overwrought with silver or gold, so much so that they often look like a jeweled piece of goldsmith work. The girdles that attract most attention are fitted to the figure in points that turn either down or up in front. Their main object seems to be to cover the bodice in a set design with this showy trimming. All this by way of foundation is carried out in Egyptian and Byzantine designs.

STOLE DISPOSITION

Stoles of richest character, varying in width and in length, are wrought in accordance, and either start from the front of the bodice or from the girdle and fall the length of the skirt, almost to its bottom edge, either in one solid piece or slit into parts in the back or on the sides. Long lines are conclusively the trend of all this ornamentation seen on both gowns and wraps.

One of the becoming new coiffures for evening

STREET WEAR COATS

Coats for street wear are the most interesting dress feature of the moment, as we are fully impressed with the idea that the corresponding second piece or skirt, being untrimmed, may be entirely plaited, or have certain broad, flat plaits alternating with closer, smaller ones, or laid in fixed parts upon the skirt. We are sure also of the skirt's lines, its length and the various forms that belong to it, whether enclosing yokes or having easy drapery from the belt downward, all of which continues and preserves the straight up and down figure silhouette. Whether we choose to show a quarter of a yard of skirt below our coat, or twice as much, depends upon our taste, as well as upon our hight.

Both lengths are worn. There is every evidence of trimming moderation in the best tailor examples of coats and an absence of showy buttons with a preponderance of covered buttons matching the cloths.

SMART COSTUME IN GRAY

One very smart style, well suited for an afternoon costume, lately seen and admired, was of the new short-haired camel's-hair cloth, beautiful in its silky texture and fineness of quality. In color the very fine shade of gray-green, a newer and more metallic tone than similar shades we have had, and one most desirable. The treatment of a skirt which just escaped the ground was that of rather small plaits set in groups of seven, with plain spaces a trifle wider in between and defining a plain panel in front. The coat had a double effect in front, which gave it a particular charm. The apparent over or topcoat had a low V-shaped neck, meeting just above the waist line, and from that point sloping away both right and left quite sharply towards the back, where it fell into the long, flat lines, so customary, ending nine inches above the bottom of the skirt.

This under second coat front, a vest-like arrangement, fell a little below the knee line, then ran straight up, having a close row of small buttons and buttonholes for fastening, and showing a very high, shallow V-opening filled in with a lace chemisette. A lace ruffle fully gathered was attached to the extreme under edge of the buttonhole side, so that the coat might be buttoned or not as far as the rolling black fox collar permitted which trimmed the coat's V-opening. This long vest arrangement, as we must call it, was rounded on its lower front corners, and had two very low set pockets attached on the sides, each trimmed with two larger covered buttons matching those up the front. The long, close-fitting sleeves, having deep, upturned cuffs, slightly flaring, also had each a large cloth button for trimming. A lace frill on the sleeve edge kept the front frill in countenance, and made for a charming dressiness.

THE WEARING OF THE TOQUE

A Russian toque of the shade of velvet which naturally becomes somewhat lighter in tone was to be worn. It had its brim well outlined, while its crown rose high in ample folds. Its black aigrette on the left gave that Cossack air of jauntiness desired, at the same time repeating the contrast of black seen in the fur collar. These coat collars turn up when needed and protect the neck comfortably. A fur muff in fat, bag lines of the same black fox furnished the complete winter outfit. The Russian toques require a full lower dressing of the hair, and soft, prettily waved lines over the brow, covering the ears as well, to make them becoming. Worn too low or too deeply set upon the head they destroy all beauty of head pose on the shoulders and are most trying.

French toques, on the contrary, have a turban front drapery, and their softly draped top is lower than the Russian, while in the back this drapery rises up like a shell and turns over the back of the crown. A fountain aigrette is then posed rather more forward on the left side towards the middle, showing less of the front hair, but a great deal of the back hair. This mention is to call attention to the wearing of the different styles of toques for the winter, as they each and every one require an individual study and a special arrangement of the hair, if one cares to look her smartest, which is so obvious nothing more need be said.

PRINCESS MODEL OF WATERED SILK

Princess models are sure to carry the day, for such gown materials as have been revived with confidence—namely, the once called "moiré antique," with its broad water lines, and the present modifications of the same having satin figures, as well as stripes meandering over the surface. The old style watered silk, in richest of texture, is included in this decided moiré revival. An example of great beauty was finished a day or two ago and tried on for security before boxing it for Lenox. Being an all-black creation, this gown was exquisitely trimmed with jet of the most brilliant quality. The long train sweep of the skirt brought out this moire into its best advantage. Its shaped and close-fitting front gores brought the figure lines into graceful play and also served as a foundation for an elaborate series of jet stole pendants to lie upon, more than half-way down the skirt's length. These three stoles, the middle front one the longest and widest, were beautifully put together in a most effective style design, carried out with several grades of jet beads in the way of size and many jet cabochons of various shapes and dimensions. These three stole ends were a part of the entire dress trimming equipment forming a high corselet framing in the bust, then passing into straps over the shoulders and centering in the lower part of the waist line in a motif, from which sprang two long jet stoles, heavily designed like the other three on the bottom edge. The corsage was of the moiré, though little of it could be distinguished except above the jet work, and then black velvet was inset about the square neck.

Graceful gown in clinging crep e for a slender figure. Corsage entirely covered with soutache, with unique revers of black velvet

Striking gown in true Grecian effect, with a cord tied loosely around the waist. Tricorne of black wool beaver with plumes

AFTERNOON TOILETTE AND STREET SUITS

FOR "FASHION DESCRIPTIONS" SEE PAGE 576.

SMART FASHIONS FOR LIMITED INCOMES

ONE OF THE SMARTEST MODES OF THE SEASON SEEMS SPECIALLY DESIGNED FOR LIMITED PURSES—SERGE COSTUMES ARE PRACTICAL AND IN THE HIGHT OF FASHION—VEILED BLOUSES ARE EXTREMELY PRETTY AND NEW

COUNTRY life now enters so much into the general scheme of things that in planning a winter wardrobe, even though living in the city, one must allow the requisites for week-end parties, skating, skeeing, etc., or the provision will be sadly inadequate at a time when it will be inconvenient to purchase them.

One thing is imperative, and that is a really smart separate skirt for wear with blouses, for this is the sporting costume adequate for all occasions. This skirt is most effective if made of some unusual material. Mixtures that are quite gay and striking are lovely for such uses; for instance, there is a rough serge in a blue and green indistinct stripe that is very modish. The imported Scotch plaids are always good style and always smart. Of course if one already has a rough-and-ready walking suit the skirt of it will answer every purpose, though it never will have the look of being made especially for the occasion that belongs to the more gayly colored goods. Now, as it is probably out of the question for readers of this column to have a walking suit and a separate skirt besides, I suggest a compromise that has been worked out most successfully, it being intended of course for those who are not already provided with a walking suit.

The idea is illustrated in sketch one, and consists of a plaid skirt, a plaited model which will make a stunning separate skirt, and a blue serge coat to go with it, giving a smart walking costume for city wear.

Fig. 1. A smart fashion of the autumn's plain Russian blouse coat worn with a plaid skirt

The skirt is a lovely model, having around the top a very shallow, tightly fitted yoke that curves down in a sharp point on either hip. Below this are kilted plaits, with a wide plait at the middle front and back. The yoke opens on the left, closing under a stitched edge of the material. The coat is a belted Russian blouse, the latest fad in Paris and one that for grace and becomingness has never been outdone. It may be trimmed with cuffs and belt of the

Fig. 3. Chiffon veiled blouse of eyelet embroidery

plaid, but it is more advisable to leave it plain for the reason that if in the spring you have a blue skirt made to match it, it will give you another suit for warm weather wear. Choose for it accordingly as lightweight serge as will go with your skirt, and have it made with very little interlining, if any, so that it will answer in the warmer months. Our climate is so mild now in winter that it is far more sensible anyway to have a coat made light and to wear an extra wool jacket under it than to burden oneself with two heavy a wrap. At the front of the waist line there are two silver metal buckles or buttons with a little enameling in blue and greens, clasping a stitched belt. Line it in silver gray satin, or if you want something more serviceable use blue and green changeable taffeta.

SERGE FROCK WITH LINGERIE RUFFLES

Serges are so much in vogue that four out of five of the daytime gowns, except for very gala occasions, are made up in it. The second drawing gives a lovely simple model in that new shade of green known as artichoke, one of the best colors ever brought out for frocks, since it is dark without being sombre, very softening against the complexion, and somewhat more formal than dark blue or brown. A unique point is its lingerie ruffles, hemstitched on the edges and finely plaited, that run down on each side of the waist. These are merely tacked in so that they can be taken out and laundered. At the waist there is a folded belt of black satin with rosette having a steel button at the centre. The buttons on the front of the bodice are covered in the material, as are those on the panel flaps at the hips. Plaits are laid in at the sides of the skirt, with another panel at the back. The sleeve stops just below the elbow with a lingerie cuff, lingerie forming the collar and a shallow yoke. One might think at first glance that the ruffles down each side of the front would tend to thicken the figure, but they are not wide enough to run any danger of that, and they give just the touch of daintiness that only a washable frill can impart to a winter toilette.

The very latest arrivals from Paris bring news of smart blouses in a new adaptation of the idea mentioned not long ago in these columns, namely, a chiffon covering over a lingerie or lace material. This time the foundation is in white linen English embroidery, the pattern a clear and decided one that shows distinctly through the thin covering. It is given in the third sketch. The blouse as seen was in a delicious tone of raspberry red chiffon, laid in fine gathers on the shoulder seams, the fullness brought in at the waist with just a gathering thread to hold it directly above the belt. A slit is cut in the front and buttonholed to allow for a cravat if desired, either self-tone or black. The sleeve shows a cuff of the embroidery and the chiffon at the yoke is finished in a piped cording to reveal the eyelet work. A lovely waist after this design could be contrived to go with the skirt of the first sketch, using blue and green changeable chiffon for the outside. Nothing could be smarter than such a blouse.

EMBROIDERED NEGLIGÉE

In the fourth illustration is shown a lovely little dressing sack just brought over from the other side, where it costs next to nothing, and yet in the shops here sells for eighteen and twenty dollars. The woman who loves dainty things and has leisure hours for embroidery will find the handwork on this a delightful task. In shape it is graceful, but simple, each side cut in one piece, no seams on the shoulders, a sleeve formed by catching the two sides together with a large ribbon bow which is passed through the embroidered buttonholes. A ruffle of valenciennes edges the entire jacket, put on exquisitely with fine French beading. The material used in the original is sheer batiste, which gives a garment for both winter and summer, as in the cold weather a lining of colored silk may be slipped in, which brings out the pattern and makes it prettier than ever. It can also be carried out in crêpe de chine, in any of the soft silks or in albatross, the last a particularly nice material on which to embroider. A lovely pattern for one in pink or to be made up over pink is in single sprays of sweet peas.

Artificial flowers are much used on negligées in Paris, and this one carried out in sweet pea design had a cluster of them nestled in the pink satin bow that fastens the front. A blue one had a bunch of forget-me-nots and small pink roses. If made of wash materials the jacket launders splendidly, as by untying the bows at the sides it can be laid flat for ironing.

CHAMOIS GLOVES

will be worn all winter in the morning and for sports, and this means a saving to the woman who must consider expenditure carefully, for there is no glove so economical. The best quality short ones can always be had for $1.00 or $1.25 a pair, smartly finished with pricked seams

Fig. 4. Dainty embroidered dressing jacket of fine batiste

and arrow backs. When washing them remember to let them dry slowly in a cool place, away from the fire or radiator, otherwise they will be stiff and hard.

NEW BELT

In rearranging an old gown some of the touches noticed in new models may be adapted with good effect. One of these is a shirred ribbon girdle, carried across the front of the waist only, with plain loops to stand out at either side. The ribbon is about three inches wide, the shirrings run from edge to edge without heading. From under the loops the ribbon is carried round the back of the waist. This makes a very pretty belt and one that will be quite out of the common.

METALLIC LACES

are more worn than ever, especially in very dull finish, one of the most popular being gun metal. This is charmingly used in a dull blue cloth for collar, yoke and cuffs. The upper parts of the sleeves are of chiffon to match the gown, box-plaited over white net. At the elbow the chiffon is fuller, quite a puff, with a plain piece coming down below it half-way to the wrist, partly veiling the gun metal lace. Where it ends there is a cording of self-tone satin. The same idea is carried out in the yoke, where a circular effect is given by a tucker of the chiffon.

Henrietta cloth is quite as modish for gowns this season as it was last, and it can be bought for from $1.50 up to $2.50 the yard.

Fig. 2. Pretty little soft green serge frock with lingerie frills

CHARMING TOILETTES OF BENGALINE, CLOTH AND CORDED SILK

FOR "FASHION DESCRIPTIONS" SEE PAGE 576.

SEEN ON THE NEW YORK STAGE

John Drew is Seen as the Light Hearted Lover in "Inconstant George"—Sam Bernard Shows Hitherto Undreamed of Depths in His Acting of a New Comedy Role —Viola Allen in Gloomy Melodrama

ANYONE suffering from "anaemia of the will power" should go to the Empire Theatre and observe some of the dread consequences befalling *George Bullin* because of this affliction. Confidentially, it really is not *Bullin* at all, but John Drew, in impersonating the hero of R. de Flers and A. de Caillavet's play, "Inconstant George," who gets himself into so many difficulties through lack of stability. Still, though the comedy is frequently overdrawn, oftentimes too talky, and not always consistent, it carries considerable interest and sends the playgoers away with a soft chuckle. The spectacle of John Drew continually on the defensive, scolded and generally fussed-up, is unusual enough to bring a smile, and this condition of affairs helps "Inconstant George" over a few of the shaky places. All of the trouble in the play is caused through *George Bullin's* inability to refrain from expressing his love for women. If it were a case of woman in the singular this propensity would, of course, be worthy of commendation, but, unfortunately for him *Bullin* looks upon feminine loveliness only in the plural sense.

Shortly after the play has begun *Bullin* appears at the home of his friend, *Lucien de Versannes,* in a fashionable watering place in Brittany, after havin rushed precipitately from Paris, where three trusting women, having inconveniently met in his drawing-room, contrive to place him in rather an embarrassing position. *Bullin* swears to *de Versannes* that he is done with the fair sex, and he resolves to lead a reformed life. But, as the winds blow so does the inconstant *George's* heart flutter when the spell of woman's charm hovers near him, and within a few hours he makes love to the wife of his good friend *de Versannes,* to the latter's fair cousin *Fanchon Chancelle,* and to *Vivette Lambert,* a music hall singer.

Meanwhile, pretty little *Micheline,* ward of *de Versannes,* who has secretly loved *Bullin* for a year, proceeds in her wholly original way to captivate him, and though it takes the rather stupid *Bullin* the best part of three acts to find it out, the end leaves him happy, and, apparently, disentangled from further false steps of an unpleasant variety.

Before this finally happens, however, *Bullin* receives a four-o'clock-in-the-morning visit from his friend, who good-naturedly shows him the fervid epistles he has written *Mme. de Versannes* and *Fanchon,* telling him that while he is quite welcome to one of the two women, he cannot have both, and the astonished wooer is given twelve hours in which to make his choice. This scene, which takes place in the sleeping chamber of Bullin, is amusingly clever; and, besides, who could resist laughing at the pajama-clad John Drew, hopping in and out of bed and into his toe-slippers and room gown.

But fate seems to watch over some people, and in his hour of need *Bullin* is not deserted, for presently the two objects of his easily-aroused affection meet in his drawing-room, declare undying loyalty to each other, and, forbidding *Bullin* the hospitality of their homes, leave him dancing happily over the outcome. Then it is that *Micheline* appears, and when tired out, she falls asleep on a couch, the wavering bachelor opens the letter *de Versannes* has given him, and learns that, after all, it is *Micheline* whom he is to marry. He beams contentedly, and the curtain rolls down.

It must be admitted Mr. Drew is not young looking, but no player on the American stage could impart so delicious a touch of lightness to the role of *George Bullin* as he does. There is only one John Drew, and if he never is any other than his own self in every part he plays, there is one consolation in the fact that, as such, he is always a delight. Mary Boland, as *Micheline,* was unfortunately placed, because this character is not wholly sympathetic. The authors have made her too rude to permit the underlying gentleness to find its true position. For this reason, although Miss Boland played with skill, the presence of this hoydenish young person was not always agreeable. Martin Sabine, as *Lucien de Versannes,* should be told that there is such a thing as overdoing one's facial expression. Of the others in the cast, Adelaide Prince, as *Odette de Versannes;* Jane Laurel, in the part of *Fanchon Chancelle,* and Desmond Kelly, who was *Vivette Lambert,* wore stunning costumes, which appeared to be the most important part of their work of the evening. "Inconstant George" is likely to prove an all season success for Mr. Drew if he cares to continue so long in the rôle.

Scott Cooper, Cyril Scott, Adelaide Manola and Arthur Byron in "The Intruder"

A MUSICAL COMEDY WITH A PLOT

THERE is now so much inconsequent musical comedy, that it is a genuine pleasure to encounter one which aims to please in a somewhat serious and undeniably praiseworthy direction. Considering "The Girl and the Wizard" solely as a play, even though Hartley Manners is responsible for the book, it is not possible to praise it wholly, but taking it in connection with the music, and considering the production as a musical play, there is cause for a deal of commendation.

Flora Zabelle and Raymond Hitchcock in "The Man Who Owns Broadway"

Sam Bernard, who is one of the few comedians who are funny without becoming coarse, is the member of the cast for whom special arrangements have been made. These arrangements, like others which have gone before, are only for a star, and in this case, a star Mr. Bernard certainly is. Better still, for the first time one forgets, momentarily, that he is our old friend, "Sam," the reason for the lapse of memory being centered in some legitimate playing which Bernard is permitted to do in "The Girl and the Wizard."

Possibly Bernard had a vision of the things David Warfield accomplished, when he undertook the musical play and the rôle of *Herman Scholz;* but whether this is so or no, he merits a complimentary notice for the simple earnestness with which he handled some of the serious scenes. It is a none too easy task for a comedian who is giving his audiences a good deal of the broad, and not too elevated humor to change suddenly to other methods, but when Bernard does this, one does not think of him as the man with the twisted German dialect. At other times, for the greater part, Bernard is as funny as ever, if not funnier. As for the plot, and a plot in musical comedy is certainly worth considering, it is interesting and entertaining, if not important. The wizard really is a wealthy jeweler, living in the Austrian Tyrol. He is about to take into partnership the nephew on whom he has lavished many things, when they quarrel over the young man's desire to marry, and the latter goes away to enlist in the army. Had the jeweler thought to ask the name of the girl, much trouble might have been saved; but perhaps it was just as well, for in that event, there could have been no further lively development in the story.

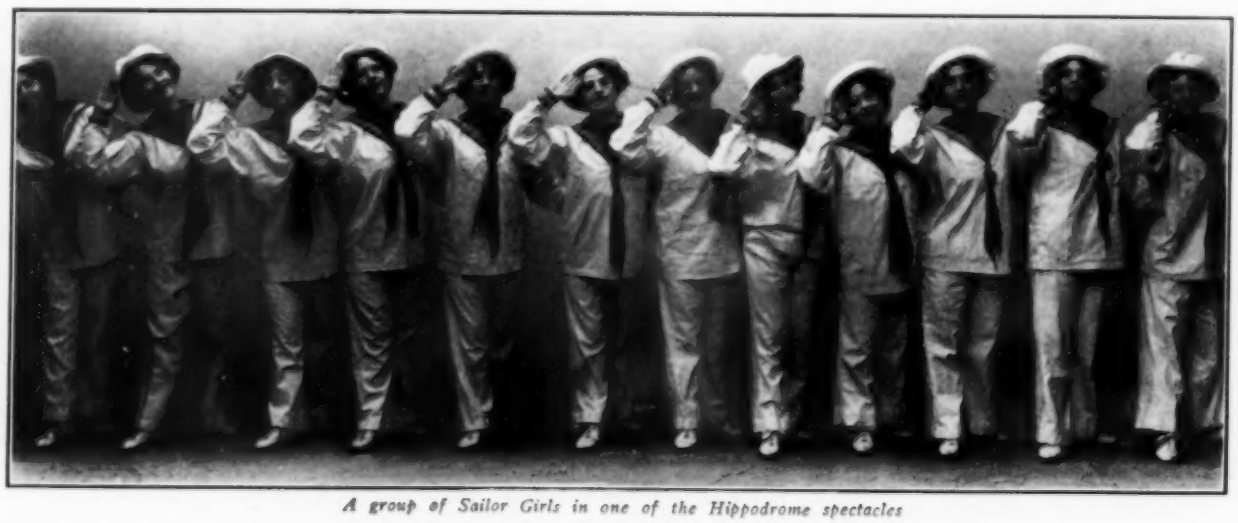
During the six months' absence of the nephew the uncle is made to believe that the girl whom he himself has secretly loved for a long time, returns his affection and will become his wife. As a matter of fact, the young woman's contemptible father is merely using her as a sacrifice that he may obtain sums of money from *Scholz,* who, of course, knows nothing of the real state of affairs. Just as the wedding is about to take place the nephew returns home, and then the uncle learns that his affianced is none other than the boy's sweetheart, to whom he restores her. There are a number of good musical numbers in "The Girl and the Wizard," most of them by Julian Edwards, and the company is large, capable and well costumed. Harry Corson Clarke, Kitty Gordon and William Roselle were among the principals who pleased, which cannot be said for Flora Parker, who was the girl.

VIOLA ALLEN IN "THE WHITE SISTER"

THOSE who like gloomy plays, with a melodramatic tinge at every turn, will revel in "The White Sister," dramatized from the late F. Marion Crawford's novel by Walter Hackett, and presented to New York for the first time a few evenings ago at Daly's Theatre. There is always a question as to the good taste shown, or lack of it, in seizing upon a religious theme for exploitation upon the stage. In this instance, there being no new idea to atone for the step, it is difficult to see exactly wherein the author and management hoped to go farther than to merely arouse interest among that class of playgoers which rolls its eyes happily in the midst of melodrama.

At all events, even admitting that "The White Sister" has its meritorious points, the audiences which were present on the opening and second nights did not display evidences of being wildly enthusiastic. Even Viola Allen's personal popularity did not help matters to any considerable extent.

As soon as Miss Allen appeared in the snowy costume of a nun, there was no doubt that she was to be the centre of most of the stress which one was sure would follow. Throughout the play it was an arraying of the forces of a woman's heart against the dictates of religious training. This woman, who become a nun after she learned that her sweet-



A group of Sailor Girls in one of the Hippodrome spectacles

heart, *Captain Giovanni Severi*, supposedly had been killed in battle, suddenly was confronted with the soldier in the flesh.

Sister Giovanni wanted to marry the man whom she still loved, but there were her vows to consider. As for the *Captain*, he was determined that she should renounce the church and go with him out into the world, and straightway he kidnapped the lady and bore her to his apartments, were he insisted that she sign a paper asking the Pope to release her. However, the man's better nature responded to the appeal his sweetheart makes to him, and almost immediately after he shoots himself as he stands before her, leaving *Sister Giovanni* free to proceed as she thinks best along the chosen path, and, alone.

Miss Allen played with occasional touches of mournful charm, and looked fragile in her white robes. One could not resist extending to her a host of sympathy. James O'Neill, as the *Monsignore*, was the strongest, truest impersonation presented by any one of the cast. He sounded a note of honest depth, and was dignified in a churchly manner and tender. William Farnum made a good-looking and vigorous *Captain Severi*, and the others, among them Mrs. Minna Gale-Haines, long absent from the stage, did competently what was asked of them.

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Scene from "Inconstant George" at the Empire. From left to right: John Drew, Desmond Kelly, Adelaide Prince and Jane Laurel

PLAYHOUSE NEWS

"AN American Widow," Kellett Chambers' bright comedy, in which Grace Filkins achieved a distinct success, left the Hudson Theatre last Saturday. "On the Eve," a drama of modern Russian life, translated from the German of Leopold Kampf, by Martha Morton, took its place on Monday evening with Hedwig Reicher, Frank Keenan and others in the cast. A review of the play will appear in Vogue in a later issue.

Joseph Medill Patterson and Harriet Ford's play, "The Fourth Estate," received its first New York presentation last Tuesday evening at Wallack's Theatre, superseding George Broadhurst's "The Dollar Mark," which concluded a successful run of several weeks' duration. Forbes Robertson and his London company, in Jerome K. Jerome's "The Passing of the Third Floor Back," received its American premiere Monday last at the Maxine Elliott Theatre. Extended comment on the play and players is reserved for a future issue.

Winchell Smith's "The Fortune Hunter," a play which warms the heart, is moving along smoothly at the Gaiety Theatre, with John Barrymore doing the best work of his career.

Among the musical plays causing more or less public interest in New York at present are "The Dollar Princess," at the Knickerbocker; "The Chocolate Soldier," at the Lyric; "The Midnight Sons" at the Broadway; Henry W. Savage's "The Love Cure," at the New Amsterdam, and the made-over "The Rose of Algeria" at the Herald Square.

"Arsene Lupin" and "Detective Sparkes," two Frohman plays, which seem to have taken a firm hold on the public, are still running at the Lyceum and Garrick Theatres.

It is not an easy matter for the producers of The Hippodrome's spectacles to surpass previous achievements. Yet this is what they have done this autumn with their "A Trip to Japan," "Ballet of Jewels" and "Inside the Earth." One of the interesting features of the performance is the queer capering of the tribe of sixty Maoris. As the programme states, it closely approaches an "exhibition extraordinary of Stone Age savagery."

"The Man from Home," which still continues at the Astor, may not be—as the management modestly suggests—"the success of the century," but it is a play possessing factors of intense interest to the public. There is no indication at present of its immediate withdrawal.

So far as is known, Elsie Ferguson is the only player of the season who found herself a star after appearing for the first week in a brand-new play, which was not designed for the featuring of any one person. Channing Pollock's "Such a Little Queen," in which Miss Ferguson is touching a note of charming naturalness, is likely to remain at the Hackett Theatre for some time to come.

A domestic drama in four acts, by H. H. Boyd, bearing the rather interesting title of "A Citizen's Home," started on its New York journey Monday last at the Majestic Theatre. It will be reviewed later.

Israel Zangwill's human crucible play, "The Melting Pot," in which Walker Whiteside has made his best impression on the New York play-going public, continues at the Comedy Theatre, the smallest of Manhattan's playhouses.

The company now appearing in "The Climax" at Weber's Theatre, may not be equal in efficiency to the one appearing in the original production, but it is sufficiently competent to continue attracting large audiences at every performance.

At the vaudeville theatres there are a number of so-called "headliners," who seem quite as able to hold the attention of the patrons of this character of entertainment as in former seasons. At the Plaza Music Hall, Cecilia Loftus is appearing in a series of new impersonations, and at the Colonial, Albert Chevalier, who has not been seen in New York in several years, is doing cleverer work than ever before. Mabel Hite and Mike Donlin head the bill at the Alhambra, and Marie Dressler is performing in the same capacity at Hammerstein's Victoria. At the American Music Hall, Arthur Prince, a skilful ventriloquist, Ida René, a singer of song, and Divine Myrma, a diver, divided the honors on last week's bill.

New York's playgoing public has voiced a unanimous and positive "no" in answer to the query of "Is Matrimony a Failure," Leo Ditrichstein's adaptation, which is jogging along merrily at the Belasco Theatre.

"The Easiest Way," Eugene Walter's greatest success of last season, in which Frances Starr is appearing in the principal role, is still to be seen at the Stuyvesant Theatre.

The Coburn Players begin an extensive tour this month (October), which will extend from Maine to California in a repertoire selected from Euripides, Marlowe, Beaumont and Fletcher, Webster, Shakespeare and Percy Mackaye's "The Canterbury Pilgrims." The plays and productions are especially arranged for presentation in college auditoriums and halls. Before the close of the tour, the Coburn Players will have appeared at Harvard, Yale, Columbia, Brown, Williams, Smith, Radcliffe, New York, Virginia, and various other universities and colleges.

Grace Goodall in "The Intruder"

Fanny Ward, who will be remembered as having played in New York last season in "The New Lady Bantock," is to open her American season in this city before the holidays in a play by Forrest Halsey and Lee Arthur, entitled "Van Allen's Wife." This is a modern play, with the scenes laid in New York City and on Long Island.

John Slavin, who is to be featured this season in a musical comedy by Harry B. Smith and Raymond Hubbell will make his first appearance in his new role when the production is given its premiere in Chicago.

"The Young Turk," a musical comedy by Aaron Hoffman and Max Hoffman, is to be produced next month (November), with Max Rogers in the role of first importance.

The first appearance this season of Adeline Genee, in her new musical play, "The Silver Star," is scheduled to take place early in October.

Brandon Tynan, who was Mme. Nazimova's leading man last season, is the author of a new play which this star will use this year. "The Passion Flower" is said to be the most serious effort which this young author has yet made, and is mentioned as striking a new note in the drama. Mme. Nazimova, who has given us so much of Ibsen, is sure to be welcomed in a new play by an American author.

Eleanor Robson in the pretty sitting room of her New York house

THE STATELY RESIDENCE OF TH

THE SMOKING ROOM

THE DRAWING

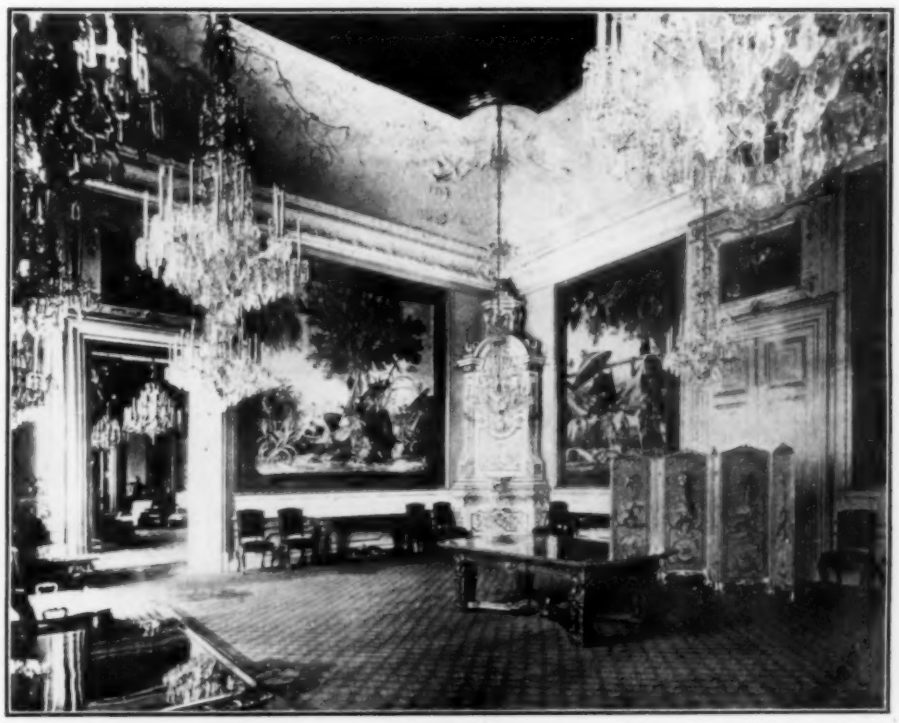
THE LIBRARY

THE PRINCIPAL

CASTLE BELVEDERE, A PRINCELY INHERITANCE WHICH IS TO BE THE HOME OF THE ARC

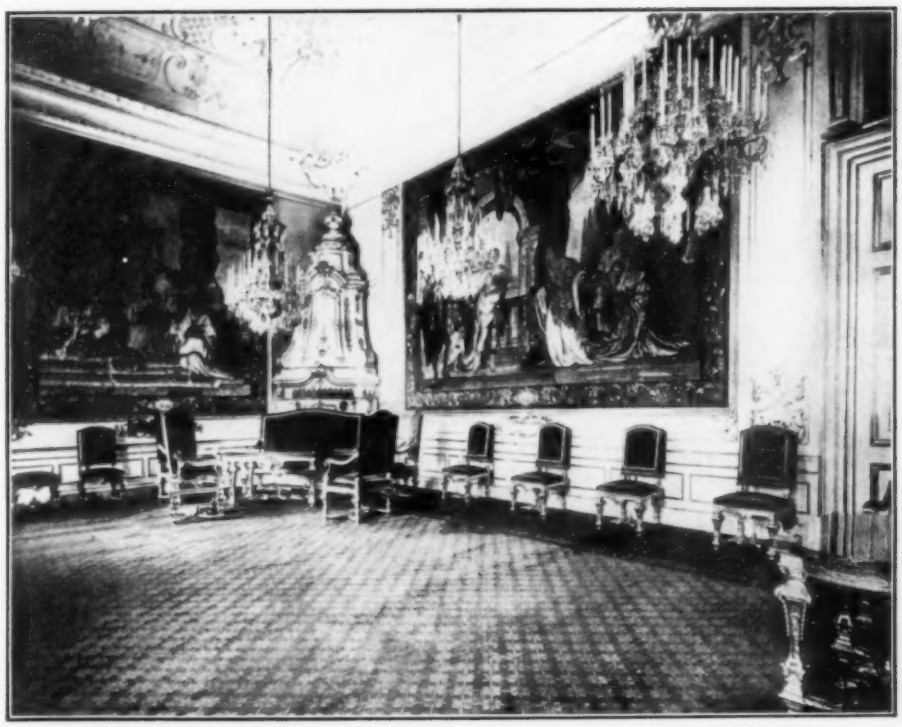
THE FUTURE EMPEROR OF AUSTRIA

THE DRAWING ROOM



THE DINING ROOM

PRINCIPAL STAIRCASE



THE AUDIENCE CHAMBER

THE ARCHDUKE FRANZ FERDINAND OF AUSTRIA, HEIR APPARENT TO THE IMPERIAL TITLE

SEEN IN THE SHOPS

THE householder who contemplates a furnishing expedition delights in the larger shops, where the assortment is absolutely complete, where one can at leisure and with least exertion look over all sorts and descriptions of fittings. One of our leading firms puts before the buyer an unlimited collection, the choice of each piece, however, having been guided by a discriminating taste and an exact knowledge. We are taking three illustrations this week from their show rooms, the first a new departure for modern bed-rooms, adapted from one of the finest antiques in existence.

JACOBEAN DRESSING TABLE

There is a strong predilection just now for the massive, severe English style for bed-room furniture, and the dressing table shown in sketch 1 belongs to a set comprising a double bed, high boy, cheval glass, desk and large bureau. The price of the six pieces is $445, the dressing table costing $70. Natural waxed oak is the wood used, it being of beautiful grain and rich tint. The outlines are in fine proportion and there is great dignity in the plain, heavy design. Small brass knobs are used as handles on the bureau drawers, and aside from these there is absolutely no decoration. Bed-rooms fitted in this period are seen in many houses built this year, and its good taste and suitability, especially for a man's room, are apparent.

FRENCH DRESSING TABLE SCREENS

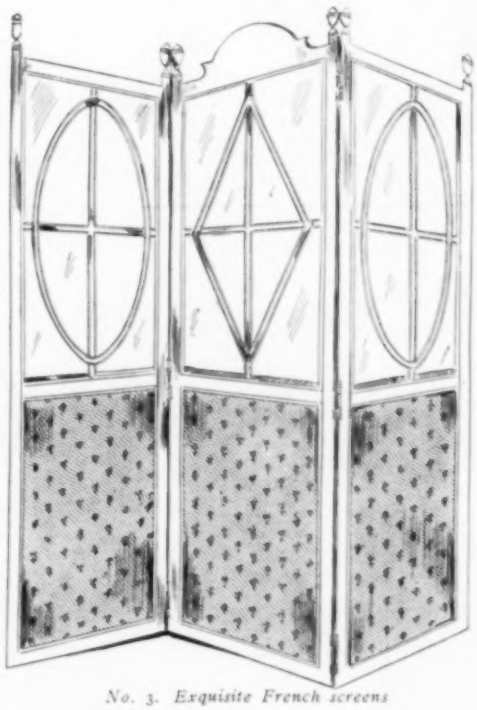
In sharp contrast is the delicate little toilet table, shown in the second drawing, and part of a Louis XVI set. It is finished in fine white enamel, with a graceful moulding around its triplicate hinged mirror. Two single beds belong to this furniture, both head and footboard showing natural cane framed in the enameled wood. There are several other pieces, but the toilet table gives a good idea of the style of all. Its price is $80, the cabinet work being perfection.

Seldom does one see so exquisite a piece of work as the screen reproduced in the third illustration, built from rarest satinwood of the most beautiful marking. The framework for the glass upper portion is a masterpiece of craftsmanship, topped by tiny, graceful urns carved from the wood. The lower part, both inside and out, is inset with an exquisite piece of brocade of the period, dull buff in color, with wee blossoms giving hardly a suggestion of color. Those who appreciate an unusually fine piece of work will find this well worth the $240 asked for it.

PLATED WARE—LINENS

Plated ware is to be had in all manner of attractive patterns at very moderate prices. Silver plate, for its immunity from burglars, is used quite generally by those living in the country, where it is difficult to protect real silver. Candelabra, with five lights, cost only $6 and $7.25; centrepieces $3 to $4.75. Three-piece coffee sets are in charming shapes at $4.75, while tea sets, including five articles, are to be had as low as $12. Spoons, knives and forks in an extra quality plate range from $1 to $2.75 the dozen.

Scotch linens have steadily advanced in favor until they bid fair to prove a formidable rival to the Irish. Their wearing qualities cannot be outdone, while their designs are lovely and of great variety. Table cloths two yards by four cost $5.75 in the double damask; those two yards square $3. Twenty - inch napkins of the same quality are desirable at $2.75. Very good napkins for common use, all ready hemmed, are $1.85 the dozen. Huckaback towels, also of Scotch weave, a large size 20 x 40 inches, sell for $3 a dozen. These come in all white only. Bleached huckaback towels, all ready hemmed and washed, come in both white and white with red borders at $1.50 for twelve. Of course one does not expect first grades for this price, but for many uses they are good enough. Kitchen towelling seventeen inches wide sells for from 14 cents to 20 cents the yard.



No. 3. Exquisite French screens

FIRE IRONS

At this time of year one becomes interested in hearth furnishings whether in brass or iron, and in the department devoted to these articles at one of the large stores there is a well chosen assortment, ranging from simple mission and colonial designs to those intended for the most elaborate of French drawing rooms. Andirons in black wrought iron finish of the two styles first mentioned cost anywhere from $1.35 to $12 the pair. Antique hammered brass andirons are priced from $18 to 32, in designs exceptionally good and of great variety. The brass wood boxes are lovely, this being a furnishing that not only saves labor, but adds much to the aspect of the room. The boxes, which are not ornate, are most substantial, the brass covering mounted on a heavy wooden foundation. From $18 to $22 are asked for them.

Fire sets in brass, numbering shovel, tongs and poker, with a stand to hold them, vary in price from $7.75 to $40. Fenders, 42 inches long, are excellent at $8, though the majority are more expensive, running up to $28. Folding screens in brass may be had as low as $4.50; in black the cheapest being $2. These are just as strong and well made as more extravagant ones, the difference lying in the elaboration more than the quality. Brass coal hods cost from $7.75 to $10; wood carriers $9 to $19.

KITCHEN UTENSILS AND SUNDRIES

Every autumn it is necessary to replenish this division of the household, kitchen utensils having a mysterious method of disappearance peculiar to themselves; even such substantial articles as ash cans and coal hods going the way of destruction. The best qualities of all such requisites are sold at moderate prices at a reliable shop where the choice is large and all good makes represented. Galvanized iron water pails sell in a 12-quart size for 15 cents; for 25 cents holding two quarts more.

Coal hods in the same material cost 25 cents and 30 cents in a 16 and 17-inch measurement. Garbage cans with covers that fit tight over the outside are 35 cents, 50 cents and 60 cents, the latter being a 13x12½ inch size. Ash cans of great sturdiness with black steel ribs around the sides and a reinforced bottom cost $1.40 and $1.60. This is as strong a make as it is possible to get. To continue with such utilitarian subjects, the purchasers will be interested in frying pans, nickel-plated, at 40 cents; polished at 25 cents. All sorts of household soaps and renovators are sold near by; the best laundry soap, seven cakes for 25 cents. Liquid bluing comes in a quart bottle at 10 cents. An excellent soap is offered for renovating carpets at 5 cents a cake, and an ammoniated cleanser, useful for all sorts of scouring and very efficacious for destroying disagreeable odors, is marked 8 cents. These prices are below what is asked for the same commodities at other shops.

APPARATUS FOR ARTIFICIAL CARBONIC ACID AND OXYGEN BATHES

By a simple apparatus that is easily manipulated and can be used with any ordinary bath tub, one may have at home the same bath for which heretofore it has been necessary to travel to Europe to one or another of the naturally charged spring baths. This is the first invention which has succeeded in distributing the condensed gases evenly through the water, but this method accomplishes it in an entirely satisfactory manner. It is economical in cost, the price of a tank holding 20 pounds of compressed carbonic being from $2 to $2.50; of oxygen $5. This amount is sufficient for from 20 to 25 baths of from 10 to 15 minutes duration. The gases do no damage to the bath tub. The apparatus itself costs $50 complete. Sufferers from rheumatism, heart trouble and various nervous diseases have been greatly benefited by the invention, which has been installed in leading hospitals and endorsed by prominent physicians. It saves both the expense and inconvenience of a trip abroad and gives as much help to the user.

PRINCESS GOWN IN HENRIETTA

Very good is this frock, made with a long, semi-fitting basque that continues down well over the hips, with a kilted skirt from there to the hem. Both back and front there is a panel heavily braided in self-tone silk soutache, bordered on each side with a stitched band of the material. The sleeves are long with an embroidered cap, altogether a quaint model out of the common, and most inexpensive, costing only $38.50. There is a fancy yoke of net dyed to match mounted over white. The fastening is at the left side of the front under the panel.

Still more reasonable is another seen at the same shop, also in henrietta, this time green. There is a full length panel broken at the waist by a band of the cloth, embroidered in soutache. The yoke is of an imitation Irish crochet net, with embroidery just below it on the panel. At the cuff there are strappings of stitched taffeta and a little of the braiding, the taffeta appearing again at the top of the collar and in a small cravat. The skirt has circular sides with kiltings at the knees that continue around to the back. Price $22.50.

FABRICS

Moiré antiques are as soft and thin as chiffon and show all over figures in self-tone. These cost $5 the yard.

All-silk cachemire de soie is one of the most popular materials of the autumn for gowns. In weight it is light and so soft that it is admirable for the new draped models. White and black and all the new colorings are marked $2 the yard, the width being 42 inches.

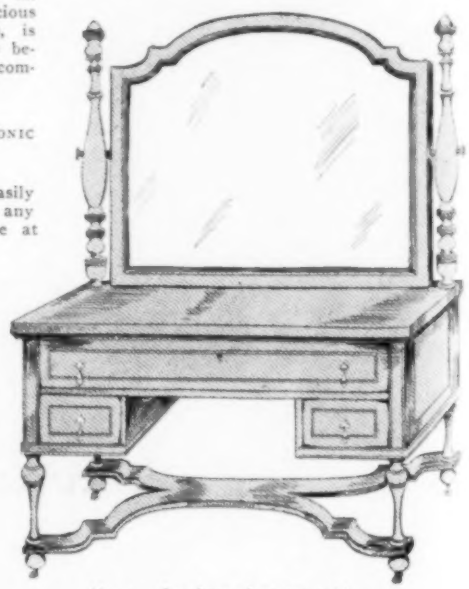
JABOT OF ORGANDY AND LACE

In this the under tab is of the material, plaited, with a strip of baby Irish two and a half inches broad on the hem. The upper tab has no plaiting at all, but a hand-embroidered vine of roses, each blossom an applique of Irish. It costs $2.95.

Crochet buttons will be extensively used on lingerie blouses all through the winter, and are shown in as great variety as in the spring. A flat button a little less than an inch across the top costs 75 cents the dozen. There is a raised design at its centre. Larger and smaller ones are priced accordingly.

(*Continued on page 568.*)

No. 2. Dainty French dressing table



No. 1. Jacobean dressing table

BRIC-À-BRAC OF FINE DESIGN AND EXQUISITE COLORING

From the Tiffany Studios

Exquisite favrile fern bowl

Very handsome favrile vase

LIKE a great opalescent shell is the odd fern bowl of Tiffany favrile pottery, in shimmering tones of soft yellow. Filled with delicate fern fronds this makes an ornament of unusual beauty.

The rose jar is a fine piece of Tiffany enamel on copper, in iridescent tones of purple and green. A branch of purple grapes and green leaves in *repousse* effect decorates the cover and side of the jar.

A unique art product is shown in the vase of favrile bronze pottery, with a large tiger lily and leaves in relief. The porcelain vase is treated with metal and given a finish like bronze statuary.

The large vase in the middle of the page shows a new form of decoration in the interlacing bands at the base and neck; this effect has been often attempted, but is now accomplished for the first time. The vase is of favrile glass in iridescent green lustre.

A vase similar to the one in the upper right corner was exhibited at the Turin Exposition. It is made of the Tiffany favrile glass, with a stunning decoration of flowers and leaves showing through the clear glass. This is a rare and costly piece.

The lovely little box, which may be used for powder, if desired, is wrought of copper in the motive of the milkweed pod. The finish is that of gray oxidized silver.

Exquisite color gives distinction to the slender vase at the foot of the page. It is of favrile glass, in the new turquoise blue, which surpasses in color and tone the porcelains of the Tel-el-Amarna period.

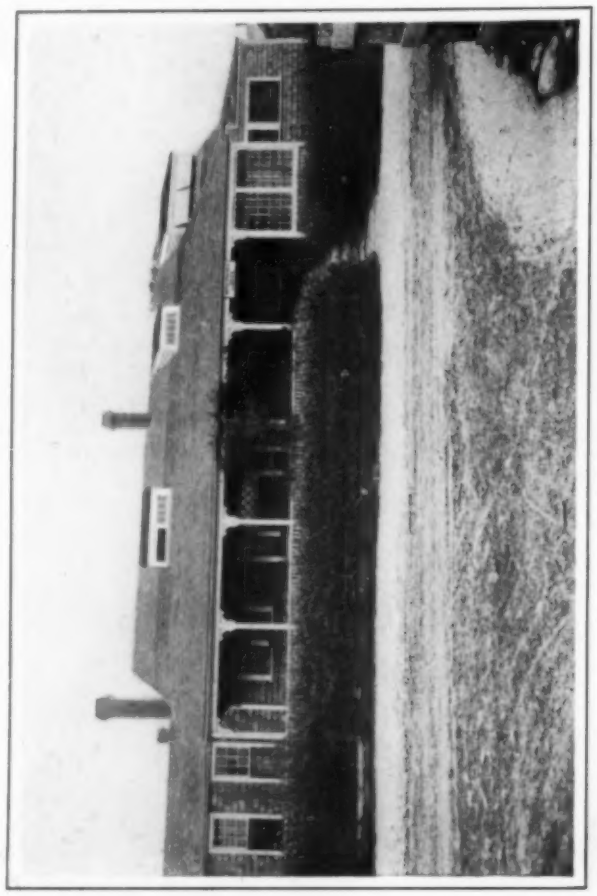
Copper and enamel rose jar

New effect in favrile glass

Quaint hand-wrought box

Unique vase of favrile bronze pottery

Beautiful vase of turquoise favrile glass



THE ENCLOSING HEDGE GIVES THIS HOUSE BY THE ROADSIDE AN AIR OF SECLUSION

A COMBINATION OF CEMENT AND SHINGLE WHICH PRODUCES A MASSIVE EFFECT

CASEMENT WINDOWS ARE AN ATTRACTIVE FEATURE OF THIS SHINGLE COTTAGE ON THE ROCKS

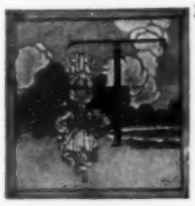
VINES SOFTEN THE LINES OF THIS STUCCO HOUSE WITH TILED ROOF AT GREAT NECK, L. I.

EFFECTIVE TREATMENTS IN FOUR HOUSES OF DIFFERENT STYLES

A CEMENT HOUSE SUGGESTIVE OF THE ITALIAN STYLE OF ARCHITECTURE. CEMENT OR CONCRETE AS A STRUCTURAL MATERIAL FOR RESIDENCES IS BECOMING MORE AND MORE GENERAL, MANY OF THE BEST ARCHITECTS GIVING US BEAUTIFUL AND PICTURESQUE HOUSES, WHICH FUTURE GENERATIONS WILL DOUBTLESS CONSIDER AS MORE TYPICAL OF THIS PERIOD THAN ANY OTHER NOW BEING BUILT

FINISHING AND FURNISHING THE MODERN HOME

The Process of Elimination Should be the First Step in Combining old Possessions with new Purchases—Woodwork and Walls Must Sound the First Note of Harmony—Style and Color of Hangings more Important than the Fabric



THE necessity for careful attention to detail in the decoration and furnishing of the successful house is not often realized by the amateur, and not always by the professional decorator. In such apparently small matters as suitable color and size for the cushions on the chaise-lounge, or the window seat, the shapes and colors of lamp or candle shades, the articles chosen and their placing on the mantel shelf, it is as essential to make right selection as in furniture, carpets and draperies.

When one has some pieces of old furniture, which are to be supplemented by additional pieces in fitting out the new house, the best plan is to set aside such as are adaptable to each room and to fill in with others which will be entirely harmonious, or to choose something which will stand as a decorative and useful piece, regardless of period and surroundings. The latter, however, is a rather dangerous suggestion to make to the amateur, for proper selection is not always easy, and when there is any doubt, it is best to keep to the lines and general style of the greater portion of the furniture in the room, avoiding the unusual.

But first of all the selection of wall covering should be made, for this is the primary step, after the wood finish has in a measure determined the color scheme for the whole. When of ash, oak, or chestnut, which must be reconciled with mahogany furniture—particularly if it has been stained and finished as "golden oak"—the old high gloss and stain should be removed. This is not a difficult, or expensive, operation, as there is a material which thoroughly cleanses the old finish from the wood, leaving it ready to be treated as new. For instance, if the apartment under consideration be a dining-room of Southern exposure, in which quaint Sheraton furniture will be used, a silver gray stain with a dull surface will be found exceedingly attractive for the oak, and to go with it the wall covering should show shades of warm, neutral gray and the color note should be carried out in hangings and rug of dull old blue. Such a color treatment will agreeably accentuate the delicately beautiful lines and rich mahogany color of the Sheraton furniture. On the other hand, a good setting for mahogany furniture of more ponderous lines than that just described is a green stain, dark and rich in tone, and with this the wall covering should show some shade of green and be of appropriate design.

Again, if it is absolutely necessary to retain the woodwork of golden oak, and the furniture is of mahogany, a careful examination of the wall papers of the season will certainly produce a figured paper combining tones of dull old red (almost mahogany) in a conventional design, and which may be used for the upper third of the wall, while the lower wall may be covered in plain, or two tone, yellow, slightly deeper in color than the golden oak. By such treatment the oak woodwork becomes practically a part of the side wall—in no way aggressive or offensive—and, moreover, mahogany colored raw silk draperies may be used at the windows, some heavy fabric, such as velvet, damask or tapestry, showing the same mahogany shade, may be used in the doorway, and the color may appear again in the rug.

In both living and dining-rooms—indeed, in all rooms of the house—the making and hanging of the curtains and their coloring is a more important factor than the quality of the fabric from which they are made. Where figured walls appear it is an almost infallible rule that plain or at least two-tone curtains should be used. If the wall is plain, or two tone, curtain material showing a pronounced pattern in various shades may well be employed. The living-room is more easily made characteristic and distinctive than the dining-room, but with this advantage comes also the temptation to introduce furnishings and decorations which are in themselves beautiful and which may be suitable to living-rooms in general, but which will prove warring elements in the composition of the particular scheme.

Especially attractive effects are possible where the walls of the house are finished in wood, and this does not necessarily mean costly, high wainscoting, or paneling of expensive hardwood. Pine, chestnut, ash and almost any locally low-priced wood may be used if treated with one of the artistic natural color stains, and they will give tones which, ordinarily, are only produced naturally by long time and weather exposure. But the finish used over such stains should also be natural—that is, without the high gloss which varnish, as ordinarily understood, gives. Photograph No. 1 (page 567) is an excellent example of the dignified and pleasing effects which may be obtained in a house of moderate cost, showing an entrance hall and bit of adjoining room in which simple and inexpensive paneling of wood forms the walls. This wood is stained to a dull gray brown, affording the best of backgrounds for pictures, and a good setting for the quaint Colonial pieces of furniture assembled. An excellent architectural detail of the room is the almost hidden stairway, which, with the squares of white spindle inset in the wall, strikes a decidedly decorative note.

When a fireplace and mantel is part of the scheme of any room, it becomes a most important and dominating feature, and goes far towards making or marring the success of the treatment. The living hall shown in photograph No. 2 is so simple and plain as to appear almost barren, and, while the mantel is excellent in form and construction, one feels, in looking at it, that it might be still further beautified by the introduction of a portion of plaster frieze, or a picture, strong in drawing and color, set in the open panel above the shelf. The bricks of the facing and hearth are set in rough pointed mortar, well suited to the mantel of the room, and the plain, unbroken wall surface, varied only by the different shades produced by the grain of the wood, offers a good background for

A typical and excellent modern reproduction of a colonial house

No. 5. A pure Colonial dining-room in which the Colonial feeling is carefully retained

suitable pictures in simple frames. In the hall fireplace, shown in photograph No. 3, the lines of the mantel are well suited to a modified Colonial house, but only a few ornaments should be used in its decoration, and these should be carefully placed. For Colonial houses it is possible to procure very excellent designs in mantels ready to set in place, for, while a good mahogany or oak mantel is not easy to find ready made, there are many pure Colonial designs..

In photograph No. 4 the hooded fireplace is an excellent design for an entrance hall of good proportions, but its effect is greatly marred by the small window introduced at the side, which seems futile and inadequate to the architectural detail of the room, as shown in the picture. However, the portion of plaster frieze and the strong decorative bits used upon the mantel shelf are well chosen and placed, and a very good suggestion is the upholstering of the deal wicker chair. The bricks for facing the fireplace and for the hearth are laid in rough plaster, and may be obtained in dull mulberry red as well as in lighter tones. Red, and also brown, bricks, when laid in rough white mortar, are very effective, while the hood may be of copper, or of iron—the latter being much the less expensive and in some rooms the more suitable.

Illustration No. 5 shows a Colonial dining-room, in which the pure Colonial feeling is carefully retained—the plain walls lending themselves well as a background to the bits of old porcelain placed in the panels over the serving table. The mixture of Chippendale and Sheraton furniture is so usual as to be unobjectionable, and the built-in corner cupboard, finished with the same white enamel as the cupboard and standing woodwork of the room, is a good feature.

The window treatment of this room is worthy of careful study and emulation, as it is particularly well done. The upper portion of the window frame, finished with carved rosettes of the period at either corner, serves as a cornice to the heavy brocade curtains which drape below it, and these are held back slightly below the middle of the window by the typical glass and gilt rosette. Indeed, but one adverse criticism can be made of the arrangement of these curtains, and that is that their upper length should be drawn well in line with the frame of the window, as the width should not be greater at the bottom than at the top.

A portion of a typically correct dining-room furnished after the period when the beautiful and unfortunate Marie Antoinette influenced the fashion in architecture, as well as in frocks, is shown by photograph No. 6. The pier tables, carrying out in their carvings the motifs of the time, are placed below the wall mirrors which hold the sconces; the general tone of the room is soft dull gray and pastel old rose, and in its restrained treatment much of the exaggeration of that period is avoided.

The two bed-rooms shown in illustrations Nos. 7 and 8—one authentically correst as a Colonial room; the other a modified and modern version of the same style—are also interesting. In No. 7 the wall paper is of very decided design and pronounced pictorial effect, which is typical, although it was by no means in general use, and the mirror over the quaint chest of drawers is an excellent example of its kind.

The rush bottom and Pilgrim mahogany chairs are each representative of the style much used in bed-rooms at that time; the round tip table and small candle stand are equally good, while the treatment of covering for the four-post bed in the photograph is correct, it is of the elaborate kind — the valance showing measured folds and loops of the material, rather than the simple plaited valance, about eight inches in depth, which was most frequently used.

In photograph No. 8 the general effect of the room is livable and attractive, with a suggestion of the Colonial, but in its furnishing and fitting this period has not been closely adhered to. The rosettes draping the curtains at the windows, the chair and desk, together with the quaint wing chair are typical, but the wall covering departs entirely from the Colonial idea. A two-tone striped paper would have been characteristic and effective, and with this the figured cretonne used for couch pillows and chair slips would have been more harmonious than is the combination of floral wall covering and the French floral design shown in the print. There are to be had papers and chintz of one design, which is always a better choice than two large figured patterns of different design.

No. 7. Authentic Colonial bedroom

The pictorial quality of the English cottage is embodied in this comfortable small house

SIMPLICITY IN DECORATION

DURING one's travels at home and abroad it is the most natural thing in the world to pick up pieces of bric-a-brac that in themselves are beautiful or interesting, but by such constant accumulation of possessions one runs the risk of overcrowding one's rooms, and of thus rendering them unrestful or oppressive. There is nothing more restful than a room furnished in quiet, good taste with plenty of space left vacant.

No. 2. The simplicity of this room, while commendable, might be modified and softened by a judicious arrangement of pictures or plaster pieces on the walls

One should not forget that one's house represents oneself, just as one's clothes or one's books indicate one's taste and character—that it forms the background or the setting for the person who inhabits it, and, therefore, that it should be furnished with the utmost care for the fitness of things. Even though one may possess countless beautiful pieces of bric-a-brac, they may quite easily mar the effect of a room if jumbled together, and, accordingly, one should study well their arrangement, only using such as are unquestionably suitable for the particular scheme of decoration.

Among the many interesting stories of Whistler, it will be remembered how intensely he felt the need of a harmonious setting at all times and in all places, and as a result that those rooms which he used most were really wonderful in artistic conception and fulfillment. The one that I recall most vividly at this time was done principally in lemon yellow, with very few accessories to detract from the simplicity, and there he used to give parties which were always most successful, not only because interesting in themselves, but because the walls radiated a soft, mellow glow, like sunshine, which was most becoming and made his guests look their best.

Above all things wall papers with sprawling, restless designs should be avoided. They are monotonous to live with, it is almost impossible to make anything harmonize with them, and they are usually in themselves inartistic.

A certain dining-room I know of offers an excellent example by way of contrast. It is papered in plain white paper, with a satin stripe running through it, and all the furniture is of the heaviest ebony wood, beautifully carved. Indeed, besides a massive silver laden buffet, the only notes of color are in a few fine pieces of porcelain in a great ebony cabinet, and a few good old brasses, unless one include the bowl of roses or tall jar of chrysanthemums that add their color and charm to an appropriate corner.

Exceedingly attractive results are quite within the reach of anyone who will give a little study to the simplicity of effect in decoration and use a little care and discrimination in selection. For instance, if you are the fortunate possessor of—say, a very fine piece of Bokhara embroidery—the sort that contains shade upon shade of peculiar red and rose, blended as only the Easterners know how—and wish to use it, your room should be entirely subordinate to it. This means that you must not have a lot of gilt chairs or bright colors to detract from the effect, but rather a pale buff or other natural shade paper, with just enough harmonizing color in it to give it life—dull, old rose colored portieres and hangings and a generally subservient color scheme. And there are countless other effective combinations if one will only think of a room as one would of the background of a picture, and, in the language of artists, keep it all in the same "tone." Whenever one enters a room, and something in it—say the wall paper, hangings, or rugs—makes itself especially obtrusive, you may count upon it that that something is decidedly wrong, and that the room to that extent, at least, is off the key.

CUSHIONS WORTH HAVING

NOT everyone is so fortunate as to find easily the cushions that exactly harmonize with the room for which they are intended, and one tone out of place on a divan makes a jangle of the whole room and is unrestful to the eye. No one can go amiss if she chooses a medley of the queer faded tones found in old French brocades or in specimens of Italian needlework culled from priests' vestments, altar cloths, and other church decorations. Or take the quaint Oriental embroideries, with rare hues of Eastern individuality and charm, in the satin or soft silk background on which they are worked. Antique bits of this kind are treasures when found, and one that is especially lovely is fashioned into a cushion of generous size, the material a genuinely old French brocade in an ashy pink shade, shot with gold and silver and embroidered in a Chinese floral design in pink and gray greens. This is of the Louis XVI era and costs $18. A gorgeous cut velvet in a deep crimson, trimmed with antique gold galoon, is $12.50. Italian embroidered vestments, stunning in the richness of the gold or silver threads, wrought into intricate ecclesiastical designs, are made up with velvets and cost from $50 to $70 a cushion. Louis XVI hand-woven brocades in old rose and ashes of rose tints, bound with old galloon of the same period, of gold dulled by time are $8; and Louis XVI embroideries, which bear witness to the sentimentality of those days, and are delicately done in exquisite colors, are $17.50 for a cushion. For the den or library velvet cushions with applied leather that is stamped in designs of dull metal

No. 6. A typical French period dining-room in soft gray and pastel old rose

tints are $11.50. Made of stamped leather with leather laced edges they are $9.50, and of suede with a band of Chinese embroidered silk they are $15.75. Some made of a pale cinnamon brown Oriental cotton cloth, embroidered in a simple but effective design in pale gold silks, are $5, and others of tapestry are $4.75. One of these is in a Persian palm pattern, in dull, rich tones, a deep green-blue silk covering the back; there are but few duplicates.

A Chinese brocaded silk, with an irregular ecru lattice on a pale fawn color ground, has ecru tulips at the centre of each diamond formed; this one is $6. One in gorgeous Japanese brocade of orange and gold, with chrysanthemums in faint ashes of roses and other colors that only the Eastern blending of hues can make successful, is $12. This is paneled off by a very pale blue fine silk soutache, and in one square a white silk panel is applied, brocaded in a gay little flower and sun. Small, oblong cushions of Bulgarian embroidery on natural color linen of peasant make, are from $5 up, one with conventional fruit and branches in very odd, deep shades of blue is $25.

No. 4. An excellent mantel design for an entrance hall of good proportions

A CLEVER ADAPTER OF NOVEL FURNISHINGS

IN AN interesting letter from Paris, the proprietor of one of New York's most fascinating small shops gives a hint of the manner in which he culls ideas for the unusual furnishings one finds in his attractive place, where good taste and novel effects in fabrics and decorations are carefully thought out. He says: "In France one sees basketry as applied to furniture of willow take on almost the attributes of art. At Contrexeville I sketched a quaint sun chair of curious weave, lined, cushioned and curtained with brilliant Turkey red chintz; at Dieppe a most popular chaise lounge of bamboo and malacca cane seemed good enough to reproduce in willow for a bungalow chair; on the way through Normandy the dainty bird cages hanging at the doors, the plant and flower boxes of willow, not to forget the picturesque baby baskets—these things kept my pencil busy and my head full of projects to do something of the same sort in American willow when I returned home. At Trouville the most delightful chair, set upon a very perfect wheeled frame, tempted me beyond resistance, and I bought it outright for reproduction, as I could not sketch the clever mechanism of the running gear. If I should say that in Brittany I found seventy varieties of sabots it would seem a traveler's tale, and yet I have them to show as an evidence of good faith. The metal tables which one sees in Compeigne, round forms with compact little chairs, all overshadowed by gay parasols of green and white striped linen, should be used on the lawns of our own country houses—at any rate I shall bring a model with me, the effect is so different from that of the clumsy affair one sees in the country places at home."

DELICIOUS SOUPS

THE weakest part of even very good cook books is the soups, these being either very complicated and expensive or else very ordinary, so that the soup that one usually finds is a weak beef soup—often a waste of excellent material—or some form of vegetable soup badly made.

For small families—and it is for them that this little article is intended—I do not think the stock pot is a good institution. If the housekeeper looks carefully after the trimmings of her meat, the odds and ends of bones, etc., the little stock which is a necessary adjunct of puree soups—that is, all soups made of vegetables, dried or fresh, strained through a puree sieve, and which are so delicious and so nutritious—can be easily made as it is wanted. The elementary rules of good cooking are as necessary in soup-making as in entrees—good butter and fresh ingredients. Another very important factor in the making of soups, as well as sauces, is cleanliness—absolutely clean saucepans and frying pans. As most cooks are careless, the mistress should make a daily inspection of her *batterie de cuisine* and if possible cook in china. One can get inexpensive china saucepans or even earthenware now, which are much easier to keep clean than the enameled ware so much used, and earthenware is much healthier, for the enamel begins to crack from the first using and the imperceptible powder from the glaze mingles with the food. I have heard that doctors ascribe the prevalence of intestinal maladies to the use of enamel cooking utensils—and the glaze from these, so often ill made, pots and pans cannot be very healthy. Of the simple soups the following are the best. The first is a beef soup, really the French peasant soup a little refined and strained—the *pot au feu*.

For three or four persons, put a pound of lean meat into a saucepan with a piece of butter the size of a pigeon's egg, four or five pepper corns, two onions, two carrots, a small piece of turnip, a piece of celery root or a few stalks of celery, and a piece of root of parsley—all cut in moderate sized pieces, and let brown very well. On the browning, which it is difficult, I do not know why, to get the ordinary cook to do thoroughly, depends the success of the soup. If you dine at eight, do the browning at four. Add to the meat and vegetables in the saucepan two quarts of boiling water, and if it simmers the four hours your soup should be about a quart. Add the salt and a few pepper corns with the water. This soup can be strained and served with any of the garnishes, with a little tapioca or with vegetables cut with vegetable cutter and cooked separately in soup or water.

POTATO SOUP

This excellent soup has the advantage of being quickly made. Take the white part of two or three leeks, three or four potatoes, according to size, and a cup of milk or a half a cup of cream. Cut the leeks down the middle and wash them in cold water. Peel the potatoes, put in a saucepan on the fire a small piece of butter and the leeks and leave uncovered ten minutes. Then add a full quart of water, the potatoes and salt to taste, and cover. In twenty minutes or thereabouts the vegetables are cooked. Rub through a sieve with a wooden spoon. Bring the water in which they were cooked again to a boil, add it to the puree, stirring constantly. Put a handful of cubes of bread fried in a frying pan in your soup tureen with the milk or cream and a good sized piece of butter, and pour the contents of the saucepan slowly in, stirring all the time. Add a little pepper and serve at once.

No. 1. Beautiful effects are possible where the walls of the house are finished in wood, as these afford an excellent setting for pictures and quaint furniture.

LENTIL SOUP

This is another easily made, good winter soup. Boil together a pint of lentils and a pint of white beans, pass through a strainer into another saucepan, add the water in which they have been cooked with salt and pepper. When they boil sprinkle in a small cupful of boiled rice. Put a lump of butter in the tureen and pour in the soup. Serve at once. None of these soups should stand.

FISH SOUP

Here is an economical fish soup that is delicious. Fry three or four small sliced onions with about two ounces of butter until they are brown. Then add three or four sour apples cut in quarters but not peeled. Cover closely and let cook in their steam until they are soft. Add a tablespoonful of tomato juice—or canned tomatoes — a tablespoonful of chutney sauce, a dessertspoon and a half of curry powder and a tablespoonful of potato fecule (flour). Mix in about three pints of stock either made from fish bones or from the water that the fish has been boiled in, reduced—that is, boiled down until you have about three pints. Any sea fish will leave the right taste in the water. Stir the whole until it boils, then simmer it for at least an hour and a half. Strain through a sieve, rubbing, as always, with a wooden spoon, and return to the saucepan with about half a pint of milk, a squeeze of lemon juice and if you have it a little cream. Serve boiled rice separately with this soup.

SORREL SOUP

This is for spring when sorrel is in season. Take a small handful and cook in a saucepan with a little butter. Boil a cupful of rice in sufficient water to make the soup. Beat the yolks of two eggs in a little cream in a soup tureen, salt and pepper the rice and pour slowly into the tureen. Add the sorrel just before serving. Spinach or lettuce can be used in the same way. The quantity required depends upon the amount of soup needed.

BÖRCH SOUP

I discovered the delights of Börch when I went to Russia. To make this celebrated national soup of Russia, which is a meal in itself, especially as the Russians cut up the meat and put it back to serve in the soup, use either beef or lamb—the Russians make it of lamb a great deal in the spring. Take two pounds of one or the other and put it in four quarts of water with two beets and boil until beets are tender, then add the next relay of vegetables—those that take the next longest to cook—two or three carrots, a turnip, a bunch of celery, a small green cabbage and boil an hour, then add the last vegetables, two or three leeks cleaned and cut up, string beans prepared as for cooking, two or three potatoes pared and cut lengthwise, peas if you like, a few tomatoes, a bunch of fennel, a bunch of sorrel, not too large, and a bunch of young beet leaves. Cook until all are soft. At the moment of serving take out the meat, beat the yolk of an egg in a small cup of sour cream in the tureen and pour in your Börch slowly at first to prevent curdling. The Russians serve the meat in the soup and besides, separately, red barley boiled very dry. This is a heavy soup and should be served before a light dinner and not too much put into the soup plates.

SOUTHERN GUMBO

The ingredients needed for this soup are a chicken, two cupfuls of tomatoes, a quart of okra and a small onion. Disjoint the chicken, dip it in sifted flour, and fry a nice brown in hot grease. Add all this to half a gallon of water. Slice the okra and onion, fry them, then add the tomatoes and put it all in the boiling soup. Season to taste and cook until the chicken is tender. Take out the chicken bones, but leave in the meat and most of the vegetables, although some people prefer to strain it before serving.

No. 8. A modified and modern Colonial bedroom

HOUSE DECORATING BUREAU

A TRULY excellent scheme has been carried through by one of our great shops, which scheme for years has been the dream of its founder. This consists in the maintenance of a corps of house decorators and architects, skilled men of their profession, thoroughly trained, whose services shall be at the command of every patron of the establishment who is furnishing or decorating his house, or even building outright, for houses have been taken in hand from the foundation to the last of the fittings by this bureau. And for advice, directions and supervision, even for plans themselves, there is no charge. Every detail is worked out and carried through by these artists, the customer paying only for the actual materials used and the time of the workmen in manipulating them. In this way not only the heavy charges of decorators for drawings and ideas are done away with, but also the large profits of middlemen for wall papers, hangings and so on. The scheme is founded with the public spirited motive of bettering the standard of decoration in American homes, replacing the general hodge-podge of furnishing and coloring with harmonious and artistic treatments. The attention given here to the small suburban home or the city flat is as conscientious as that devoted to the most pretentious residence or important public building, the one object being to provide for the patrons of the shop a reliable guide to the beautifying of their surroundings.

To bear witness to the class of work done by this firm an entire house has been built inside the shop itself. Two stories show everything from the proportions and arrangements of the rooms themselves to their uttermost equipment. A house within a house as this is bespeaks in itself the enterprise and energy propelling the undertaking. The downstairs rooms, hall, drawing-room, dining-room, etc., not to speak of an Italian garden, are wonderfully convincing, filled as they are with treasures of the old world and most beautifully treated, while the suites of bed-rooms and boudoirs are no less perfectly executed. Anyone who has not already seen this house should lose no opportunity of doing so. It inspires unbounded confidence that the brain that conceived it is competent to handle any undertaking brought to it.

ANTIQUE CHINESE RUG

THE rare Chinese rug on this page is an interesting example of the early Kien-Lung period, which illustrates the first stage in the development of blue and the varying shades of white from that of the blue and tans of the previous reign. The ground of the rug is a warm tone of *blanc de chine*, with allover scroll and leaf forms, the latter laid flat on the light ground, as was customary in the earlier pieces. The medallion is foliated with the mythical dragons which seek the pearl in the centre. The lack of corner ornament is unusual, and the balance of the border and centre is extremely good.

SEEN IN THE SHOPS

(Continued from page 562)

CRÊPE METEOR BLOUSE

Of all fabrics there is none that outrivals this for real beauty its soft, kid-like finish and delightful suppleness giving it great charm for all manner of uses. Its vogue this winter is stronger than ever, and it is featured as a material for separate blouses. A model most successful in it has been brought out in a dark slate-gray combined with black, a somewhat sombre mixture, but very smart with a dark gray walking suit. The yoke and under-sleeves at the cuff are of black net laid in small tucks. Coming down a little way from the shoulders both back and front and running half-way through the sleeve on the inside are tiny tucks, each and every one piped in black. Indeed, piping seems to be the hall mark this season of every French design. The blouse at the front is carried in a soft surplice over the net yoke, the material bound at the edges in black, on which appear small, very flat buttons of the gray meteor. This waist may be copied in any color, and is charming in some of the new blues or rich browns and reds. Light colors also are admirable in it. Price $30.

SATIN STOCK—JET COLLARS

Very good for wear with dark colored blouses is a black satin stock with a strap of itself coming round the bottom and fastening at the front through a small brass buckle. Belonging to the stock is a linen turnover that slips inside and is secured by pearl buttons. This just appears at the back in a narrow edge, but at the front turns down in long, slanting points. Price $1.25.

So popular is jet that it is admitted to all parts of one's wardrobe, and is very attractive in separate collars. In shape these are straight bands, the foundation of net, with a pattern of jet embroidered on it. These cost from $1 to $2.95. Flat collars also are offered in jet. Price $3.95.

Cross barred linen is made up into standing turnover collars with a waved double line in color on the edges. Inside this are dots also in color and these are repeated in white on the upper part. Price 50 cents.

No. 3. The lines of the mantel are good and well suited to a modified Colonial house

LACE STOCKS—BUTTERFLY BOW

Many prefer a straight collar to a turnover and these are to be had in real Irish, sloping higher at back and sides, for $1.45.

A butterfly bow of linen has a straight insertion of latticed Irish as its trimming, the lace buttonholed heavily on its edges. This is a new touch and renders the lace more than ever serviceable for laundering. It costs $1.75.

Quantities of exquisite cream tinted Lierre lace are being sold in scarfs, to be used either as shoulder draperies or thrown over the hair when going out in the evening. The prices are comprehensive, ranging from 3.95 to $21.50, according to length and width. At $8.45 there is a lovely one; long and very beautiful in pattern.

CAPE STOLES IN MARABOUT

The fashionable shape in marabout shoulder pieces is a square cape; it is made of tails hanging half-way to the waist, the front ends long and reaching about to the knees. This is very reasonable at $8.95, as it is a rich quality. Round collarettes in same material, made of strands of the feathers instead of tails, cost $11.95.

AS SEEN BY HIM

(Continued from page 550)

Then there are "Stuarts or Stewarts" who could claim parentage from the son of James II or from the not too moral members of the clan at that time. I once met a Virginia farmer who possessed, without knowing its value, plate and other relics bearing the insignia of the ill-fated Stuarts. His name was Stewart and his ancestors had settled somewhere near Yorktown, and as, according to a tradition, one of the Stuarts found refuge there, it is possible he may have been a lineal descendant. However that may be, when one has the good old Scottish name of Stewart, it does seem a bit far fetched to deny one's excellent descent and assume—for assumption it is—the feathers of another bird. I do not believe the story of the masquerade. I am sure there must have been some mistake, or the story is a canard. It would appear, by the way, as if many of the naturalized Americans gave the entertainment a wide berth, and even Mrs. Bradley Martin, after some years of Balmacaen and London, seemed to have been taken suddenly ill, just on the eve of the wedding. The young Duchess of Roxeburghe was also absent, as likewise was a very new creation—the Fyvies—who were not on the list, and one missed the Graces and the Phipps. Of Americans, *per se*, there were the Jimmy Gerards and Creighton Webbs.

The Highlanders have long become accustomed to seeing London tradesmen, Cook's tourists and people of middle class doing their country, clad in kilts and tartan.

SMART GOWNING AT THE FRENCH RACES

(Continued from page 546)

folds, is in the elegance of its material, steel gray ribbed satin, and the large rosettes that hold strips of black velvet ribbon outlining the great sleeve folds. With such a pretty effect the gray satin of the rosettes is edged with little frillings of black velvet ribbon. The fur that trims the neck is dyed a rich dark blue.

ERMINE FUR WITH BLUE VELVET

How swagger and youthful is the little walking costume of blue velvet with its odd, square yoke and collar of ermine fur. Showing only in a narrow line of white between straight, hanging tabs of blue velvet, is a long waistcoat of ermine, with hidden closing. In harmony with the black tails that edge the yoke and fringe the ermine muff are the black velvet covered buttons of the trimming scheme. Fastening in chic fashion the collar is a large ermine button dropping a cluster of black tails.

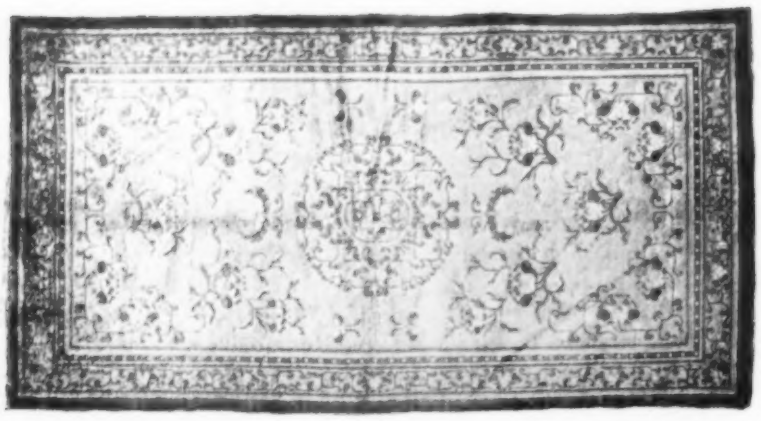
SMART WEDDING GOWN

The wedding gown is of ivory white mousseline de soie, hung over a petticoat of softest white satin. There is no train. The hems of the satin and mousseline skirt, finished with three narrow frills with a puned heading of the mousseline de soie, barely sweep the floor. The "baby" waist is gathered to a round yoke of splendid point lace; it frames an unlined guimpe of white mousseline de soie and points over the sleeves; wrinkling close to the arms they break into a little elbow puff gathered into a narrow lace band. The round waist is belted high with white satin ribbon tied in a wide looped bow in the middle of the back.

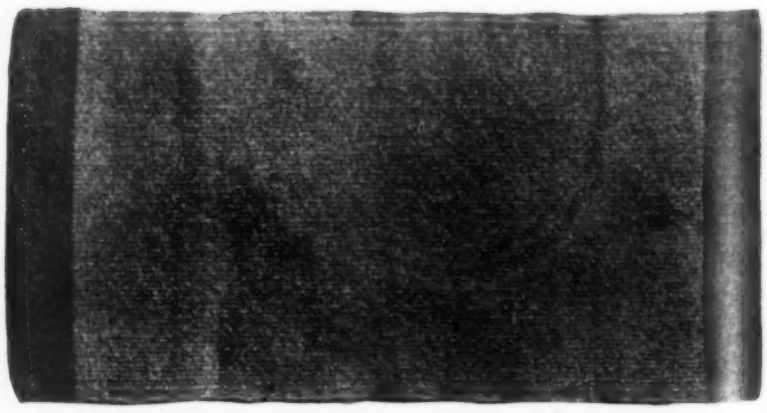
PEACOCK FEATHER BANDS

A new evening cloak lately noted is of tête de nègre velvet trimmed with bands of peacock feathers and lined with iridescent blue and green satin. The same woman, who thus sets superstition at defiance, wears a turban of blue velvet trimmed with a large bunch of peacock feathers—a charming combination—while in the case of the cloak the feathers lose much of their beauty of coloring.

A fad prevails for veils of black Chantilly lace finely woven with large flowers and foliage. The mesh is so fine and the design so light these veils are enchantingly becoming.



Very rare Chinese rug in tones of buff, blue and terra cotta. From Sloane.
See text on this page



Pure wool rug in dull blue and tan, suitable for a bedroom. From the Thread Thrum Workshop

GOOD STYLE IN WALL PAPERS

THE papers most used for drawing-rooms in town houses are the silk effects, copies of old damask or brocatelle designs; mataxin, a brocaded damask effect in deliciously soft colors, being a very new reproduction of a charming French effect. The silk papers of other patterns in brocades, etc., are used in solid colors, frequently in panelled effects, a deep cream and a soft green being most in demand. Dining rooms in town houses, when not hung with tapestry above a wainscotting, are papered with a tapestry paper that is in a foliage design, or else in fruits, flowers and foliage; some of the floral effects without the fruit are simply stunning, and they are made in several different color combinations. For the hall of the town house, a plain paper, such as a Japanese burlap in gold with a color, is much used; for although the gold is not bright, the effect lightens the hall, besides being a good background for tapestries or other decorations. Large designs in monotone are also good, for the high ceilings will not give these patterns a cramped effect.

An exquisite tapestry paper for dining rooms

For the bedrooms, if furnished in any one of the Louis periods, panelled papering is in order, each section framed in appropriate mouldings, and the top of the paper finished by some cut-out design of wreaths or garlands of flowers, that harmonize with the striped paper in the panel, for nearly all are satin striped. If floral designs are desired, which means that panelling cannot be employed, the new chintz papers show exquisite rose clusters and other flowers in fascinating soft tints, that are really works of art. A very good panelled effect is illustrated for hall or dining-room, of Japanese grass cloth paper, with a wood-color ground, the wide foliage stripes in a dull tapestry blue under brown lattices with vines. These vines extend in a frieze over blue foliage, and at base there are coarse reeds in blue, with a dado of poppies and blue cornflowers that may be omitted. The grass cloth paper is 60 cents a single roll, and the frieze is 20 cents for each cap; the base is the same price. Both come cut out. A charming breakfast-room paper is shown in a blue and white denim effect, which extends three-quarters of the wall hight, the deep applied frieze in a conventional flower design, in solid blue, veined with a much darker blue. The paper is 40 cents a single roll, and the cut-out border is 20 cents a crown.

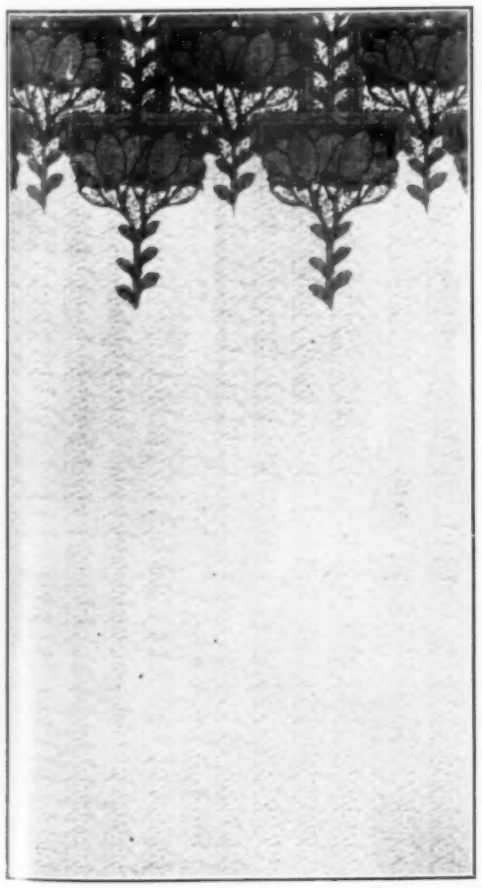
For a bedroom to be furnished in wicker, an especially pretty wall covering is of rose-colored Japanese grass cloth which reaches three-fifths of the way up the wall and has a frieze of paper with cream ground covered with roses and lilacs in a latticing pattern, a few small yellow blossoms swung among them; this is illustrated also on this page. The grass cloth is $2.40 for a 4-yard roll, and is 36 inches wide; the frieze is 40 cents a cut-out crown.

For a dining-room, a fascinating, natural color Japanese grass cloth comes printed in pine branches, and is exquisitely graceful and light in design, and good in effect. The design is shown in blue, green or red, and the price is $6.50 for an 8-yard roll. The tapestry paper illustrated is in dull blue, red, olive, old rose, tan and the soft Gobelin greens, and is $1.75 for an 8-yard roll.

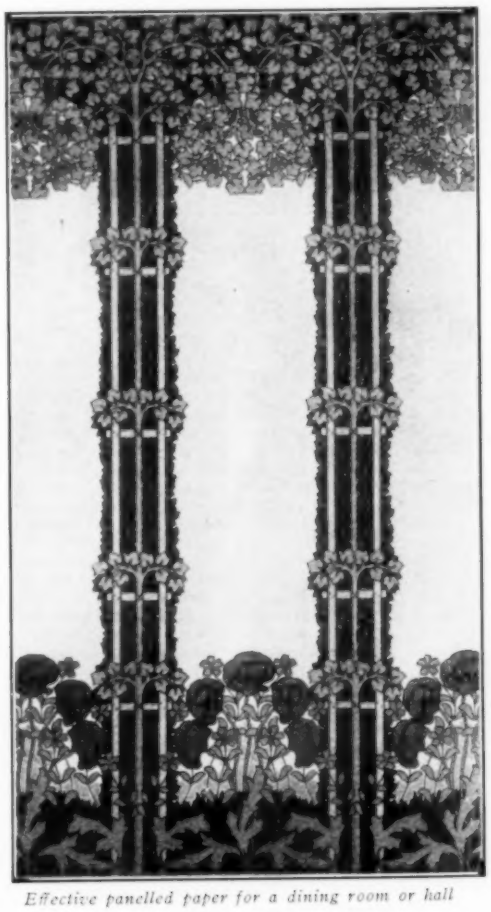
A new effect for halls or dining-rooms is a wood wainscotting paper, with an Egyptian floral frieze in attractive colors. This is 60 cents a single roll.

The very newest papers for the large halls of country houses, with much solid wall space, are the "scenery" papers, which come in sheets, in strips or by the roll. Solid color Japanese grass cloth, which comes 36 inches wide, and is $4.00 for a single roll, is also good in a neutral tint, and then there are Chinese scenic strips that cost $30 for 10; these are the most picturesque and old-fashioned effects, in which both color and design are captivating. The classic scenery papers have right and left panels, and cost $15 for six.

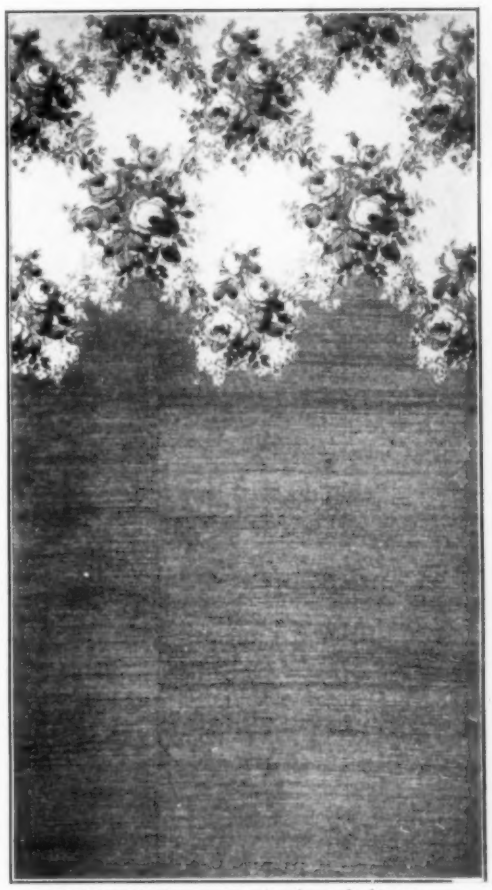
Japanese grass cloth printed in pine branches



Blue and white denim effect in wall paper



Effective panelled paper for a dining room or hall



A dainty effect in rose color for a bedroom

THE WINTER WINDOW GARDEN

THE occupation of stocking the winter window garden is one that helps to rob the season of dying blossoms and falling leaf of much of its dreariness. It brings the promise of bloom and greenness to modify winter's gloom, and fortunately there are few rooms in a house which, if given sufficient warmth, are not practicable for growing plants of some description. Of course those with a sunny exposure are always to be preferred, and a south and eastern light is best, but good results may also be secured in west and north windows, for there are a host of charming plants which find just this exposure most congenial.

Sunny windows make possible a profusion of bloom, but a wealth of greenery is almost, if not quite, as desirable as flowers, because it gives more of the atmosphere of summer than can be obtained from blooming plants alone, and the plants grown for foliage alone always make a more luxuriant growth than those which flower profusely. Geraniums—those old, reliable stand-bys — are never profuse of bloom when allowed to make a luxuriant growth of foliage, blooming best when kept rather dry and as close to the glass as possible, and the most desirable results are secured for winter window display if the Lady Washington plants are adopted, as they bloom far more freely and the blossoms are much finer in every way. One well-grown plant will quite fill a window if allowed all the room necessary for perfect development, and a south window is the most favorable location for them, although they will do fairly well in a west window.

Large urn-shaped jardiniere for an ornamental plant

IMPORTANCE OF TEMPERATURE AND MOISTURE

Next in importance to an adequate supply of sunshine are temperature and degree of moisture, as a general thing our rooms being kept far too warm and dry for the successful growing of plants. Palms that turn brown at the tips, geranium leaves that turn yellow and drop, and heliotrope leaves that turn black—all point to a too low degree of humidity and a too high degree of heat. A furnace equipped with a large water pan in close contact with the fire will render the atmosphere sufficiently moist for most plants if kept well filled, but if neglected and allowed to go dry the effect will quickly appear in their foliage and blasted buds.

A flourishing fern would look well in this setting

A house heated by steam should have a jar of water on every radiator.

In these days of wide porches available window room for plants is sadly limited, and windows so shaded are the most undesirable places possible for blooming plants. Such windows are better devoted to foliage plants that will thrive in partial shade, such as ferns, certain begonias and the like and of this class; the asparagus Sprengeri is the most desirable, as it thrives in partial shade, and gives a mass of delightful green the winter through. It is, however, a plant requiring a considerable amount of root-room, and does rather better in a low, wide receptacle, such as a window box, than in the ordinary flower pot. It requires also an abundant supply of water throughout its growing period, and occasional doses of liquid manure, or a little bone meal, worked into the soil about it. All dead fronds should be kept trimmed out, and it should always be allowed to droop over the dish in which it is grown, never trained upright.

The various Boston ferns are always popular and are easily managed, if one takes the precaution to remove all the new crowns that start, and allows the plant to throw all its strength into the making of strong fronds from the main crown. The Piersoni variety is much finer than the original Boston fern, the fronds being wider and the pinnate divided, and far more full and fluffy, and, while less well known than the fern family, the Sanseverias are equally effective, and even more easily managed, thriving in almost complete shade, but requiring a rather warm atmosphere. When well grown they attain a hight of two and a half to three feet, and with their broad markings are very handsome and distinctive. They are easily propagated from the leaves, which may be potted in damp, warm sand, and, though they will do admirably in the shade, they are quite as successfully grown in full sunshine. Another ornamental leaved plant which thrives admirably in the open ground in summer, and is available for indoor use in winter, is the palm grass Panicum Excurrens. This forms immense, ribbed leaves, several feet long and gracefully arched, and is useful to mass at the base of tall-growing palms.

PALMS

Speaking of palms, there is no better selection of this class of plants than the various Phoenix, P. Farinifera and P. Reclinata, both being easily managed, graceful and vigorous in growth and adapting themselves readily to the trying conditions of house culture. But palms to be really beautiful must be kept clean, and this involves some trouble. Not too large specimens may be laid in the bath tub and thoroughly washed once a week, but large specimens will usually have to get along with having their foliage dusted occasionally. Palms should never be over-watered; neither should they be allowed to become actually dry. Thorough drainage must always be provided by placing two or three inches of broken charcoal in the bottom of the pot and covering it with a layer of sphagnum moss, to prevent the soil washing into it and clogging it up. The use of jardinieres, while enhancing the general effect of the plant, is to be avoided except on state occasions, as it induces a sour condition of the soil in the pot, and where some covering is felt to be imperative, the Bombay reed jardiniers are to be preferred to those of glazed ware, because they allow the air to circulate freely.

Tall brass vase for long-stemmed beauty roses

For a plant which is effective and will stand much abuse, the aspidistra is to be recommended. It becomes large and handsome in a short time, and is sold by the florists according to the number of leaves it shows. It requires little care, beyond an occasional watering and an occasional removing of the surface soil in the pots. However, its position should not be changed often; indeed, for best results it should be grown in the same position permanently.

Effective brass window box for indoor use

Those who have never tried growing the banana as an indoor plant have a pleasant experience before them, for it adapts itself readily to indoor conditions, and its great arched leaves of light green, with a glaucus bloom on stems and underside of leaves, are wonderfully fetching when well grown and cared for. Out of doors the banana is apt to present a rather ragged and unkempt appearance, as the wind makes bad work with the great tender leaves, but in the house it grows to perfection, requiring the same general conditions as a palm, but rich soil and always an abundance of water. When sufficient water is supplied drops of the fluid will gather along the edges of the leaves, and the absence of this may be taken as an indication that there is not sufficient moisture at the roots. The turning brown of the edges of the leaves also serves as an indication of lack of moisture in the atmosphere, and this should be remedied by placing water on the stove, or radiators, or by paying closer attention to the water pan of the furnace.

FLOWERING PLANTS

But few plant lovers will be entirely satisfied with a collection of foliage plants alone. A few flowers will be demanded to brighten the general effect, and almost any window may be made to grow primroses successfully. These are always at their best when grown in window boxes by themselves, and the effect is rather better where the clear strong reds and whites are combined, although there are some very attractive new shades of yellow which may be combined with white, or with pink, to advantage. The primrose should not be allowed to suffer for water at any time, but care should be taken that the crown of the plant sets rather high in the pot, as where this is not the case it is somewhat inclined to rot off, if too much water is given it. Pick off the flowers as they fade, and avoid handling the plants as much as possible, because the foliage is very brittle and is easily injured.

The various winter flowering oxalis make very satisfactory winter window plants, but especially is this the case with the Bermuda Buttercup Oxalis and the Duchesse. The Buttercup should always be grown in a hanging basket, or in a shallow pot placed on a window bracket, as the plant is of drooping habit and is at its best in these particular positions. I know of nothing sweeter and prettier than a hanging basket of the yellow Buttercup, and its fragrance perfumes the entire room.

For a succession of flowers which will give an agreeable change from the strong colors and coarser growth of geraniums, and the like, there is nothing better than the various bulbs suited for wintering flowering. Nearly all of the spring-flowering bulbs force admirably for winter, and the various daffodils and narcissi excel all others. One should plant largely of the old-fashioned Von Sion, for they bring such a glow of sunshine into the long winter days. The Paper White Narcissi are beautiful, both in pots and for cut flowers, and in addition to their delicate beauty are delicately fragrant. The large-flowered trumpet varieties, such as Horsefieldi, Empress or Glory of Leyden—in fact, all the various narcissi—carry their flowers well aloft on tall, strong stems, and excellent effects may be secured by placing the pots of blossoming bulbs inside a window box of asparagus, or other ferns, so that the fronds will hide the pots and the starry flowers crown with beauty the mass of foliage. The growing of all bulbs for winter forcing is a simple matter, but they should be secured early in the autumn of a reliable florist, and plantings made at intervals up to the first of November, so as to secure a succession of bloom.

Hammered brass pot with handles—A style for any room

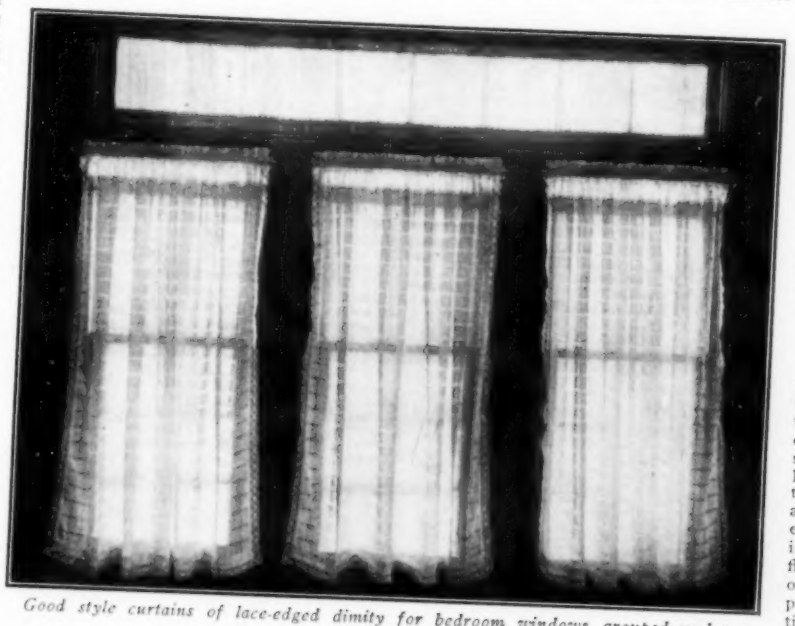
HOW TO CURTAIN WINDOWS

DECORATION in "period" styles is now a distinguishing feature of the well furnished house, and one that extends to the window hangings, the curtains, and other furnishings. The country house is by far the best setting for window draperies because of the light coming from all sides. In a well lighted room a diaphanous curtain looks sheer, and heavier, richer hangings show their beauty to the fullest extent. Muslin or scrim curtains are most suitable for country homes, unless the house is extremely luxurious and intended for a year round residence, in which case the curtains matching throughout as in town houses prevail, the difference in the inside hanging being that lighter stuffs predominate, such as velveteen instead of velours, except on the drawing-room floor. India or Java prints and Craftsman's fabrics and hand loom rough silks are also used.

AN OLD-FASHIONED METHOD OF HANGING CURTAINS

In the days when damask or brocatelle or moreen were the fabrics from which the inside hangings were made, the curtains next the window were of lace, or of bobbinet sprigged with small cluster effects and bordered to match, or else of dimity, quaintly patterned. These hung straight from under an ornamental French gilt cornice, and from beneath the same cornice came the rich silk hangings, which were drawn down in folds and looped about large brass rosettes that were set on the ends of metal spikes fastened in the window jambs. Sometimes the fancy of the housewife caused the lace curtains also to be looped back, so that the light might enter more freely, and in that case the lace curtains were first drawn with a cord into the desired effect, the cord tied about the spike, and the silk curtains draped behind the rosette to conceal the cord.

The same idea is now being carried out with this difference: when antique cornices or reproductions are not procurable, the lace curtains are either shirred over a small brass rod and hung from just under the window frame top, or they are plaited and tacked on narrow wooden moldings that are adjusted at the same point; the silk curtains are hung from poles, preferably shirred over them, although many use hooks and rings, but the rings must fit the pole closely to make a good effect.



Good style curtains of lace-edged dimity for bedroom windows, grouped under a transom

THE DRAPING OF "PERIOD" WINDOWS

When the drawing-room is done in any of the attractive French periods, the silk hangings always come from a cornice or from the woodwork and are made with a valance across the top, or else with a lambrequin; in color they usually match the wall paper. With Italian furniture, embroidered velvet lambrequins are used with velvet hangings that are embroidered at borders, and the curtains have Cluny or filet lace inset.

The same net, lace or dainty muslin curtains are used throughout the house, looped back alike, or else in straight lines, so that every window appears the same from the outside view. The inside hangings can be varied to suit each room. For the drawing-room, besides the materials mentioned Chinese brocades or brocades in Chinese designs and colorings, with a very little gold introduced through the weave, are the very latest hangings, looking especially well with old mahogany in Chippendale style. A careful selection in design and color gives an opportunity for individual effects that are very pleasing.

For the country house dining-room, the inside draperies vary with the season, velours or tapestry being used for winter (and in the former there is an exquisite new rosy shade of crimson that matches a brocade used in drawing-rooms), or in less pretentious houses, linens in natural color and hand loom weave effects, with stenciled borders in monotone or in colors that follow the general scheme of the furnishings and rugs. An attractive pair of stenciled curtains is illustrated on this page; the border design is of dragon-flies and rushes. Heavy shantung silk is also used for stenciled designs, and velveteen is very effective with this treatment.

Crossbar dimity curtains and valance stenciled with poppies

Sash curtains are used in many of the out-of-town houses, made in two sections, i.e., for upper sash and lower sashes separately, and each in two curtains, or else in one length, as shown by the accompanying illustration, and either of these styles has the curtains edged about three sides with a narrow lace such as torchon or Cluny. The top edge is finished with a hem, through which a brass rod may be slipped, leaving a tuck effect above, or Battenberg rings may be sewn on to slip the rod through.

A SUGGESTION FOR A NARROW WINDOW

Martha Washington used sash curtains at Mount Vernon at one time, of the type that hung to sill at sides and had a valance between them at top. This, by the way, is an excellent way to widen the effect of a high, narrow window, with cretonne or other non-transparent fabrics, for the hangings go beyond the frame at sides, and end just far enough over the glass to completely conceal the frame.

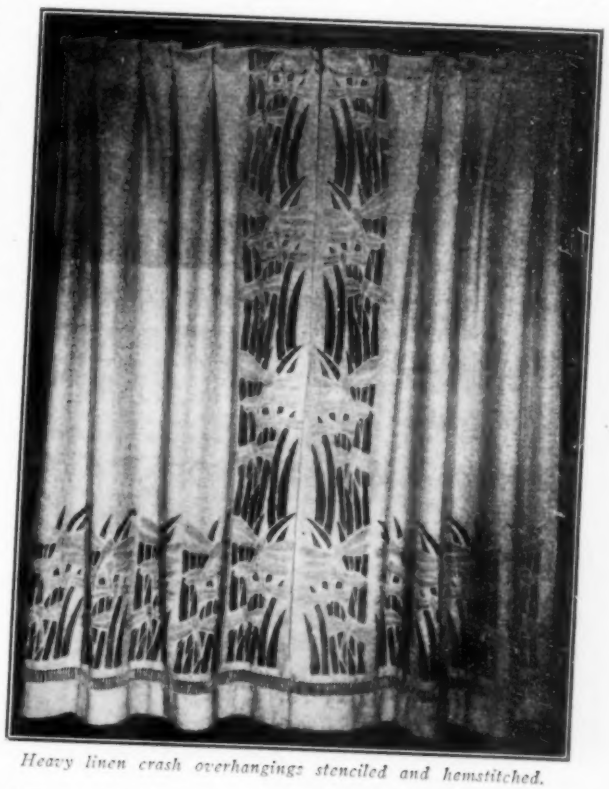
When casement windows are a feature of the house, net or lace and scrim curtains are used, run on rods at top and at bottom, too, unless the loose effect is desired, and when this keeps out too much light, little muslin or net curtains are looped back at a pretty distance, the muslin tied with muslin bows made from hemmed strips, and the net held by cords or white ribbon. As casement windows are apt to be deep set, the hangings of heavy fabrics that complete the window decoration come from poles and are on rings to slide back when wished. Lovely home-made curtains for bedrooms are of net with cretonne flowers applied as a border and a very narrow Cluny lace at edge. Where a very light effect is desired the stenciled crossbar dimity curtain like the one illustrated is effective in a bedroom.

THE WINDOWS OF THE TOWN HOUSE

The town house has more formal curtaining throughout, and it is most important that all windows should appear alike from the outside. Three sets of curtains are frequently used, two of these of lace and some sheer cotton or linen net or scrim, the lace usually Cluny, guipure or filet, and the third pair of a heavy lined fabric, such as velvet or brocade or expensive tapestry effects to correspond with the surroundings. One pair of the thin curtains is used flat against the window, in a panel effect, or looped back with a cord; the second pair is hung with the "hangings" or portieres, as the heavy curtains are called, or just behind them, but from the same cornice or pole, the edge just showing. The cornices for drawing-rooms are being made of carved, gilded wood in open, conventional designs that suggest the Florentine ornateness when they are not of the Louis Quatorze, Quinze or Seize times, in which case cupids or garlands of flowers or rococo patterns are correct.

INTERIOR CURTAINING

For the front and vestibule doors, as well as for any French windows leading into a den or conservatory, panel curtains are stretched taut, or given a little fullness as preferred. They are made of scrim and filet lace, or Russian or Cluny laces; sometimes an appliqué lace panel of the Marie Antoinette order is used instead of these.



Heavy linen crash overhangings stenciled and hemstitched.

WHAT THEY READ

ONE HUNDRED COUNTRY HOUSES: MODERN AMERICAN EXAMPLES. By Aymar Embury Second. Published by the Century Company, New York.

MR. EMBURY'S name on his title page with his ordinal attached, has a singularly archaic effect and suggestion. As to his book, a beautifully printed and illustrated folio, it has just sufficient text to point the illustrations, and the two taken together should be of great interest and the utmost practical aid to intending home-builders. That phrase, "intending home-builders," how significant it is even in a huge city of tenement houses, for perhaps there are many thousand dwellers in the narrowest of urban apartments who dream of having one day country homes. To read Mr. Embury's intelligent and optimistic text is to feel that American domestic architecture is not quite the distressing thing that it sometimes appears in certain of its periods and aspects. He thinks our tradition on the whole good, and not without originality, though he recognizes that, like every other architectural tradition and development, it has been the outcome of what went before in other lands. He divides his subject into reasoned styles and periods, and illustrates each with examples usually by contemporary architects. For the most part the houses illustrated are not of the costliest in style and size, and most of them are such as may be built at a cost well under $25,000, while some perhaps could be built in parts of the country for less than $12,000. A few are great houses such as may cost $100,000 or more.

Of the costlier houses illustrated, one of the most attractive in a formal style is the residence of C. L. Wise, in East Orange (Percy Griffin, architect), and, in a less conventional style, the A. C. Bartlett residence at Lake Geneva, Wis. (Howard Shaw, architect), a much more expensive house than the first named. Of the less costly type are the Wyatt residence, Baltimore (Wyatt & Nolling, architects), and the Bates cottage, Wyoming, N. J. (J. W. Dow, architect). A few vicious examples have been included in the illustrations, but the number of attractive houses varying in cost between $15,000 and $25,000 is very large. It is a pity that Mr. Embury could not make up his mind to issue a like book calculated for the needs of those who must build houses for about two-thirds the cost of the cheapest illustrated in this book.

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MR. WYATT'S RESIDENCE, BALTIMORE
(Wyatt & Nolling, Architects.)
From "One Hundred Country Houses: Modern American Examples."

REDCLOUD OF THE LAKES. By Frederick R. Burton, Author of Strongheart. Illustrations by Elfrieda Burton. G. W. Dillingham Co. $1.50.

About a year ago Mr. Burton wrote an admirable story based on the successful play of Indian life entitled "Strongheart." The author, we are told, had dwelt off and on for many years among the Ojibways in the wild country north of Lake Superior, and had given lecture entertainments on aboriginal life both in the United States and in Europe. During these trips Mr. Burton was always accompanied by a strikingly handsome Indian named Sosé Akwirranoron (Joseph Deer-in-the-bushes). It seems that the framework of the present remarkable novel, "Redcloud of the Lakes," is largely derived from the personality and family history of this same Sosé, who is alive to-day. Mr. Burton has given us the substantially authentic chronicle of an Ojibway family through three generations. The story opens with the Vision of Megissum, the young hunter, who fasted nine days on a desolate hilltop in the confident hope of securing a glimpse of the future through signs and portents. The strange vision finally vouchsafed to Megissun is interpreted by him to mean that the salvation of his people will be accomplished through the sacrificial deeds of his grandson. Megissun marries, has children, and at last, in his old age is blest with a grandson, to whom one day he solemnly relates the mystical vision, and then leaves the boy to interpret therefrom a means of saving his people from annihilation by the encroachment of the white man. Whether fact or fiction, the remainder of this fine story, which tells of the course pursued through many years by Redcloud to attain the fulfillment of his grandfather's vision, is an absorbingly interesting and convincing narrative of Indian life. We see the aborigines, too, in their relations with government agents, missionaries, schoolmasters, etc., and there are numerous episodes that are replete with humor, sentiment, pathos and exciting adventure. Unquestionably "Redcloud of the Lakes" is one of the best, as it is also one of the truest, novels of Indian life that has ever been written.

THE NEWEST BOOKS

JULIEN STREET'S little story, "The Need of Change" (John Lane Company, 50 cents), is a high spirited piece of burlesque, in which American and British social ideals are amusingly contrasted. Mr. Woolley's struggles with the British valet are very good fun, and the persistent amiability of the British host and hostess, since this agreeable trait is displayed to us by a native American author, ought to promote an international good understanding. It is a solemn man or woman who will not laugh at this cheerful skit, and at the effective illustrations that so ably second the humor of the text.

Dr. J. K. Miller's sermon, "Go Forward" (Thomas Y. Crowell & Co., 50 cents net) is upon the theme of moving as we live. He prefaces his own matter with two stanzas of verse that sound like Sidney Lanier, though they are not credited to that delightful poet. Four full-page colored pictures, the best of them the frontispiece, illustrate the little volume.

In Hesba Stretton's little story, "The Christmas Child" (T. Y. Crowell, 50 cents net) we have a very simple tale of offense and forgiveness, with full-page colored illustrations, and marginal decorations in green.

RECENT FICTION

EXCEEDINGLY interesting and exciting are the contents of "True Detective Stories" (C. W. Dillingham & Co., $1.50), by A. L. Drummond, former chief of the United States Secret Service. The seventeen tales in this collection cover a period extending from 1871 till nearly the present time. Since 1894, when the author resigned from the employ of the government after twenty-five years of service, he has been at the head of his own detective agency in New York. A distinguishing and praiseworthy feature of these veracious chronicles, which revive memories of some notorious malefactors of earlier days and relate to all kinds of crimes, is the perfect simplicity and naturalness with which they are narrated. This quality is especially noticeable in the final remarkable story, which otherwise might seem quite incredible. Some of the professional writers of mystery and detective fiction would do well to imitate the terseness and compactness of Mr. Drummond's style.

Mr. Roy Mason's "When I Am Rich" (G. W. Dillingham Co., $1.50) is the picturesque tale of a young college man who came to New York quite penniless and managed to hold off starvation by the ingenious exercise of his marvelous and unique "nerve," until in due course Dame Fortune saw fit to smile upon the youth and show him the way to wealth. The book is mildly amusing and the style is diversified by the liberal use of slang and cheap philosophizing.

Sundry phases of the under world are described with an eye to melodramatic effect, and it may be noted here that a lovely maiden consents to share the hero's riches in the end. The story is of no importance, but at least it is harmless.

Even the weight of a famous name could not prevent N. Y. Homer from essaying literature, though perhaps it saved him from attempting an epic instead of the novel which he calls "A Slight Indiscretion" (Cochrane Publishing Company), a tale of the immediate present. Mr. Homer deals in illicit love, divorce, the crimes of high finance, suicide and murder, and says triumphantly at the end of his story: "Exaggerated? No, actual observations and daily newspapers. The offensively sensational eliminated, the ragged edges trimmed off, the rough spots worked down, and altogether polished, and, I hope, made somewhat presentable."

"Improper Prue," by Gloria Manning (B. W. Dodge Co., $1.50), will harm no one, but if read to the bitter end there are sure to be some moments of unmistakable tedium. The heroine was a daring maiden, who hovered often on the brink of wickedness, but she was much too clever to overstep the mark. The author is English, and has probably worshiped at the shrines of Elinor Glyn, Victoria Cross and other feminine writers of singularly frank speech. Prue meets a number of disagreeable men, whom she describes in letters to friends of her own sex in a cynical and frequently amusing manner.

LITERARY CHAT

A NEW story by Henry James is the most notable thing on the fall list of the Harpers. Those who admire Mr. James, and those who only "wonder" at him, which sentiment the word "admire" has ceased to connote, will await the book with interest, to see whether that later manner has increased upon him or has yielded a little in the face of criticism.

"Boy Life" is the title of a book made up of selections from William Dean Howells's "Stories for Boys." This volume is the first of a series to be issued by the Harpers as supplementary reading books for use in schools.

"Kenneth Galt" is the title of Will N. Harben's new novel issued by the Harpers. That of Rex Beach's new romance of Alaska by the same house is "The Silver Horde," which connotes not what truly elegant writers like to call "the white metal," but the salmon which swarm in Alaskan rivers and make the streams almost as rich as the mines.

Among "new old books" announced for this fall by the Macmillans are "The Savoy Operas," being a sumptuous volume of the Gilbert and Sullivan operas, "The Pirates of Penzance," "Patience," "Princess Ida" and "Yeomen of the Guard," and a new and profusely illustrated edition of Fitzgerald's 'Roubaiyat" of Omar Khayyam, with introduction and notes by a scholar of Cambridge University.

MUSIC

WATCHED by detectives, who were conveniently stationed at proper places in the Manhattan Opera House, Nicola Zerola made his début a few nights ago as a member of Oscar Hammerstein's company. The fact that this recently discovered tenor did not sing as well as on the two occasions when he sang at the Academy of Music but a few weeks ago is not surprising. Besides being excessively nervous over his premier in his new surroundings he had been served with papers in a court proceeding instituted by the Italian Grand Opera Company, which was endeavoring to have Zerola enjoined from singing at the Manhattan. Then, as a sort of added torment, the seceding singer had been the recipient of several threatening letters.

Therefore, when the tenor with the Tamagno-like voice started in to sing, the voice was unsteady and so were his nerves. As the opera progressed Zerola did not appear to gather confidence, for near the close of the second act he lost his head completely and floundered about in a most distressing manner. He was not merely out of tune, as he had been at intervals before this moment, but so far off key that by no possible stretch of the imagination could the listeners feel that he and the orchestra were integrals of the same performance.

It was not until the Nile scene arrived that Zerola pulled himself together and gave a sample of his true worth. Then he delivered some high tones of trumpet quality and moved the large audience to a demonstration and cries of "brava." From then to the opera's conclusion the new tenor was in better singing trim, and the feeling was expressed that Director Hammerstein had found a worthy addition to his already strong company.

Two evenings afterward Zerola appeared for the second time at the Manhattan Opera House as *Manrico* in "Il Trovatore," and partly redeemed himself for his work in "Aida." Yet there were times when he sang out of tune. Whether this is a habit with him or only the result of his overwrought nervous condition, which will vanish when the legal entanglements now surrounding him disappear, remains to be seen. On the two occasions when he sang *Rhadames* in "Aida," at the Academy his voice was true, vibrant and responsive. He was nervous then, but it was of a far different sort from the nervousness which half terrorized him on his opening night at the Manhattan.

The question which everyone musically interested is now asking is: "Will Zerola be able to equal regularly the fine performances which he gave at the Fourteenth Street house?" Looking at the matter with careful scrutiny it appears that he should. He needs calming after the weeks of stress through which he has passed, and he requires some preparation before he can be expected to do himself justice; but there is no reason why within a few weeks after he has sung publicly six or eight times he ought to fall short of a mark which he established less than thirty days ago.

Admitting that Zerola does not sing habitually out of tune, his appearance with the regular Manhattan Opera Company this winter is destined to bring sadness to the heart of Giovanni Zenatello. Heretofore the frigid-like Giovanni has had matters all his own way, for he has been the only reliable robust tenor Mr. Hammerstein has had. But with the advent of Zerola matters will be changed. In the first place, the new tenor has a more brilliant voice than that of his colleague, and it has more color. Where Zerola's tones "float" those of the less temperamental Zenatello are "dry." A story, to the effect that when overtures were made a year ago to the new tenor Zenatello objected so strenuously that the matter was dropped, has just cropped out, and there is some reason, after having heard Zerola at his best, for believing it.

"Tosca" and "Louise" are among the recent additions to the preliminary season at the Manhattan which have been so well done that one wonders if it will be possible ever again to hear such admirable performances at the prices now in vogue. Mlle. Sylva, who made her American début at the second presentation of the Puccini opera was a beautiful *Floria Tosca*, and her singing and playing roused those in attendance to a high pitch of enthusiasm. Fredericco Carasa, who is gaining slightly in self-confidence, shone to better advantage as *Cavaradossi* than in any other rôle he has sung. His voice is perfectly adapted for what is technically known as "half-character" parts—that is to say, parts which require a lyric voice of not more than fair power, but with a certain intensity of tone permitting occasional effectiveness in climaxes—and it is probable that he will be kept far away from such rôles as *Rhadames*, which asks too much persistent dramatic singing of so young a man.

Carasa never will be a robust tenor, and had he been permitted to sing in New York for the first time as, say, *Cavaradossi* or the *Duke* in "Rigoletto," he would have made a more telling impression. However, Carasa is a fine-looking tenor, much the most prepossessing which this country has had in a long time, and his demeanor is modest and therefore charming. If this talented singer receives the right sort of vocal training, for his tones are not yet properly placed, and is carefully handled he will make a high-class, if not great, artist. William Beck, as *Baron Scarpia* in "Tosca," missed the dramatic idea entirely, failing to suggest the crafty subtlety of the rôle, and, as usual, allowing his temperament to get the better of his judgment.

Mme. Alice Baron is no such artist as Mary Garden, but she made a very fair *Louise*, in point of competence, and won a just measure of recognition for the accomplishment. Jean Duffault, singing *Julien*, the lover, is a typical French tenor and quite a good one. But here again it was a case of following a much superior artist, and recollections of Dalmores would not down. Yet, measuring the work of these singers and that of M. Duchene, who sang the *Mother*, and M. Beck, who sang the *Father*, and all else which was done by orchestra, chorus and the other principals, the presentation of "Louise" was highly creditable. The chief drawback seemed to be Sturani, who is anything but a satisfactory conductor. He completely ruined the first act of "Tosca" at the first performance by his persistent dragging of the tempi, and he does not keep his forces together or instill into them the snap and life which the music needs. It is not an infrequent sight to observe some leading principal leaning over the footlights in an endeavor to catch the pitch of a note from the orchestra. Part of this is caused by Sturani's persistent subduing of his musicians.

If it were not grand opera which the Italian Grand Opera Company were giving at the Academy of Music, it might easily be called "comic." This does not refer, however, to the performances, which are of excellent worth, but to the antics of the directors and some of those connected with the business management. To go back into the early history of this organization would take more space than is allotted this department, but enough can be gathered from a knowledge of the conditions existing now to apply to past occurrences.

When the company was in the throes of a financial crisis two weeks ago an admirer of Italian opera, Mrs. Alanson S. Appleton, formerly of Boston and the widow of a former publisher of some note, went to the directors and offered to assist in raising a fund. The directors were deeply grateful. More than this, they were overcome. Could they not do something to show their appreciation of Mrs. Appleton's noble spirit, etc.? Yes, they could and they would; they would make Mrs. Appleton managing director with powers equal to those of Guiseppe Pinsuti, who was the original promoter of the enterprise, and she could buy the stock of Antonio Ferarra, who was not getting along very well with the other directors, and so forth and so on.

Well, matters started out nicely, and then, after moving serenely for a week, the atmosphere in the neighborhood of the business offices of the Italian Grand Opera Company became chill. Briefly, no money had been raised by Mrs. Appleton. Two days after the first chill was felt a meeting was held and another general manager was deposed, Antonio Ferarra (partly willing) having been the first one to go. Then, while President James E. Brande and Giuseppe Pinsuti were interesting Banker Celestino Piva, Mrs. Appleton announced through the press that she had legal claims which must be recognized.

At last accounts Ralph Edmunds, who left the Italian company shortly after Mrs. Appleton gave her note to Antonio Ferarra for his stock, had been sent for and offered the position of general manager of the organization, with every vestige of authority which should go with it. In conjunction with this step Mr. Piva advanced several thousand dollars and promised to secure still more. But the operatic ship has not yet been piloted safely to the smooth sea. It remains to be seen what is finally to happen and whether the business affairs are to be permitted to drift casually along or placed in proper and able hands which will enhance the artistic achievements of the organization. The wonder of it all is that, with such handicaps, the performances should have been of such generally good character.

When the Philharmonic Society of New York begins its sixty-eighth season on the evening of November 4, in Carnegie Hall, there will be every reason for congratulating those responsible for the securing of Gustav Mahler and the remoulding of the orchestra into one which should be second to none in this country. Of course, it is not to be expected that the first year after its reorganization the Philharmonic will attain to the standard which will come later; but with the infusion of new and improved material and the guiding hand of a masterly symphony director, great things are certain to be forthcoming. There will be four series of concerts, the first to be given on Thursday evenings and Friday afternoons on the following dates: November 4, 5, 25 and 26, December 16 and 17, January 6, 7, 20 and 21, February 3, 4, 17 and 18, March 10 and 11. This series will correspond to the regular series given during former seasons, the Thursday evenings being substituted for the Saturday evenings of previous years. The second series, to consist of an historical cycle, made up of the representative works of Rameau, Bach, Handel and Gluck, will take place on six Wednesday evenings on November 10, December 1 and 8, January 26, and March 2 and 30. The third series will comprise a Beethoven cycle and is set for five Friday afternoons on November 19, December 31, January 14, March 4 and April 1. The concluding series will be held on Sunday afternoons on November 21, December 12, January 16, February 13, and March 6.

This year will mark the twenty-fifth of Walter Damrosch's activities as a musical conductor, and he intends celebrating it by giving better music with his New York Symphony Orchestra than has ever been presented. There will be eight Tuesday evening concerts by this organization, to be held in Carnegie Hall, and sixteen Sunday afternoon concerts, which will be given in the New Theatre. The dates of the Tuesday concerts are November 16 and 30, January 4 and 25, February 8 and 22, and March 1 and 15. For the Sunday concerts the following dates have been chosen: November 7, 14, 21 and 28, December 5 and 19, January 2, 23 and 30, February 6, 13, 20 and 27, and March 6, 13 and 20. Among the soloists already engaged are Fritz Kreisler, Serge Rachmaninoff, Teresa Carreno, Mario Sammarco, of the Manhattan Opera Company, and others.

CONCERNING ANIMALS

AN EFFORT is being made by this department to interest S. P. C. As. throughout the country in encouraging motion picture exhibitors to include at least one kindness-to-animals story in every week's offerings. If, wherever possible, humane societies would confer with the local school authorities, and enlist their active co-operation in such a movement, the humane societies would be in position to show the principal exhibitor in their towns or cities that it would be made worth their while, through the advertisement he would get in the schools, to run a humane picture as one of the series. Occasionally school officials might not be willing to co-operate, but the majority undoubtedly already realize how great a moral agency suggestions of humane treatment of the helpless can be made, and such a combination between school and S. P. C. As. could not but impress motion picture exhibitors with an appreciation of the advantage, not only of putting on "kindness" pictures, but also of suppressing those that inculcate cruelty.

CRUELTY IN MOTION PICTURES

Two of the latter, unfortunately, are being shown now—one an imported film, the other also the production of a foreign film maker. The first shows what is called a falcon hunt, and the other is entitled "The Bull Fight of Oran," which when shown in New York was objected to formally by the A. S. P. C. A., there being unfortunately no law under which it could be reached. It should be debarred from exhibition, and it is a thousand pities that the Board of Censorship of Motion Pictures, which prohibited the exhibition months ago of a beautifully photographed French series showing a bull fight, had no jurisdiction in regard to the "Bull Fight of Oran," and could not stop its exhibition as it surely would have done.

All S. P. C. As. and humane people everywhere are urged to express their disapproval of such films, and to seek to secure the co-operation of local churches, schools and newspapers, as it is only by bringing pressure to bear on the foreign film makers and their agents that a stop will be put to exhibitions of this kind.

ASTONISHING FREEDOM FROM SMALLPOX

Greater New York has the distinction of not having had a single case of smallpox within its borders in 1908, that report being credited to the Board of Health. This is the more surprising, as this city is the port of entry of as many as a million a year steerage passengers and many thousands of cabin passengers from all quarters of the globe, besides which hundreds of thousands of men and women visit the city from other parts of the country on business or pleasure, and it is the mecca of large numbers of the mendicant and criminal classes. Of all this multitude it is of course impossible to say how few have been vaccinated. It is required of the children who attend the public schools of New York, while in the parochial and private schools vaccination is not compulsory.

AN ARCHBISHOP AND VIVISECTION

The August number of Miss Lind-af-Hageby's Anti-Vivisection Review contains interesting matter in regard to the great Animal Congress held in London this summer, and from it one learns that the British Medical Journal, a pro-vivisectionist organ, was so enraged apparently over the success it met with that it so far forgot itself as to question the word of the Ven. Basil Wilberforce, DD., Archdeacon of Westminster, who at a special service at St. John's, Westminster, preached a sermon in which he showed his disapproval of encouraging public exhibitions of performing animals. He pointed out that most of the animals are trained by merciless methods to perform ridiculous antics, "which are an insult to common sense and ordinary intelligence, and a violation of the evolving purpose of the imminent divine principle, which they share in common with us." He further said "the formula of the Church Catechism cries out for revision, and for one important addition. We teach our children their duty towards God and their duty towards their neighbor, but there should be added a third clause—duty towards animals, namely, to protect them from all who either purposely or from thoughtlessness make their lives a curse."

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THE WELL DRESSED MAN

SYSTEM IN THE CARE OF CLOTHES—DRESSING ROOM CONVENIENCES—TASTE IN FURNISHINGS

THE connection between dressing well and the facilities for doing so, provided by a properly furnished dressing room, is close enough to protect the few suggestions to be made here from the charge of absolute irrelevancy under this title, and even were it not so the subject is so germane to this issue and so infrequently commented upon that I feel it should prove of interest.

In the first place, convenience and time saving in dressing is dependent upon having a certain place for everything connected with one's wardrobe, and upon keeping everything in its own particular place, as distinct and separate from other things as possible. For example, let us take evening dress. A certain hanger suspended from a certain hook of the closet or certain spot—say the extreme left—of the carrying rod of the clothes cabinet, should always be reserved for the long-tailed coat, and another certain hanger suspended from another certain hook—let us say next to the extreme left—should be kept for the dinner jacket. If one think it best to hang the waistcoats to be worn with these coats on the same hangers, or to keep them on a sliding shelf of the "wardrobe," or in a bureau drawer, all well and good, but whichever we prefer the same rule should be maintained invariably, and if a white waistcoat be soiled, so that it cannot be worn again before it has been "done up," it should never be hung up or put away in its regular place when taken off, but put in another certain place, and a fresh waistcoat, with its buttons all in place and in perfect condition for wearing, should be substituted in the regular place. So with evening shirts—instead of mixing them indiscriminately with those used for morning or afternoon dress, keep them (and do it invariably) on a certain shelf, or in a certain drawer, distinct from all the rest. And so with evening collars, evening ties, studs, waistcoat buttons, hosiery and handkerchiefs. Never leave any of those that are unfit to wear the next time one puts on evening dress mixed with those that are fit, but put them aside when taken off and restore them to their places when returned from the laundry, or otherwise in perfect condition for use. This method of procedure will soon become a habit that will save a lot of hurry and annoyance, for there is usually more time for a busy man to look over his things, and to substitute fresh ones if necessary, when he takes them off before going to bed than to do so when he must, so to speak, jump into them in order to get to a dinner, or meet another engagement, at a stated hour. To be sure that everything one requires will be found in good shape in a certain place is far more satisfactory than to have to hunt all over one's room for a fresh pair of gloves, put buttons in a fresh waistcoat, etc., when one has only a short time to dress in, and for the man who lives in the suburbs, going out from town on a late train, and having as a rule but a few minutes in which to dress for dinner, the system is almost a necessity.

And, while of most importance in relation to evening dress, the rule is a good one as applied to every department of the wardrobe. Afternoon clothes should be kept separate, and looked after in the same way, distinct outing attire—golf clothes, tennis clothes, etc.—if kept at home instead of in a club locker, should have a place of their own, and of course all shaving accessories, toilet articles, etc., should be arranged in the most convenient way.

Just what is the most convenient arrangement of a dressing room, so far as its furnishings are concerned, is perhaps a matter of individual opinion, but in building and furnishing a home it should certainly be looked out for with as much care as is given to the fitting of a dining room or butler's pantry. For example, in some wall or paneling that will not be blocked off of necessity by a bed or other piece of furniture there should be built a clothes cabinet, combined with or separate from the usual closet, and I think the separate one the better. This should be fitted with a number of sliding shelves for trousers, waistcoats and shirts, and should have a number of large and small compartments, open or in drawer form, for hats, boots, collars, neckties, handkerchiefs, underclothes, etc., besides, unless there is also a closet or separate cabinet, a deep but not necessarily broad compartment fitted with a hanging rod, for coats. All can be closed by sliding or swinging down, thus taking up no floor space and protecting one's things perfectly from damp and dust. Of course if this can be lined or veneered with cedar, so much the better, and if the house is wired it should have an electric light that can be turned on or off by a button in the wall. Then again in building it is an excellent plan to have a long mirror set in some panel that will get good natural light, and to have on each side of it electric light brackets for night use.

In a room already built these conveniences can be supplied, though not so well, by separate pieces of furniture, and the clothes cabinet with sliding shelves, drawers and compartments, together with a dressing table, I think much better than the old-fashioned bureau. There are various styles of these cabinets in various woods, with iron or other hinges, etc., and the dressing table on stand of simple design, with swinging or stationary mirror, and stool or bench to match, may be similar to that used by women. They are usually made with one or more small drawers, in which may be kept studs, buttons and the other little odds and ends of dress, and they should be fitted up with all the usual toilet articles, bottles for toilet water and small jars for salve, cold cream, etc. Most men who shave themselves find it more convenient to use the washstand of the bath room (one of which should always adjoin the dressing room in a well constructed house), because of the running water, but if this is not possible a shaving stand on which every article pertaining to shaving should be kept, is far better than to mix up one's shaving things with one's other toilet articles, and to attempt to shave before a mirror hung up on a window frame or before an artificial light. It is easy to place this in a good light by day and it can easily be fitted with electric or other light for night use. Then, when there is no bath room or running water, one may get various kinds of washstands—a screen stand which completely hides the basin, etc., being better in looks than an ordinary one, and a stand fitted with faucets, etc., with a tank above, into which the water is placed and with waste pipe leading to removable waste tank below, being the most convenient. There is also a wardrobe with sliding door fitted with a carrying rod from which coats may be suspended on hangers, which is very good when there is no or insufficient closet space, and altogether the facilities and conveniences for dressing are now better provided for than ever before.

I shall not attempt to go into the subject of men's sitting rooms, or "libraries" or "dens" or whatever they are called, but the average bachelor's apartment surely needs reforming along the line of good taste in furnishing. There are exceptions of course, but the usual failing is not in over-simplicity or in the carrying out of one good idea in color or decoration. As a rule everything is jumbled up without the least regard for harmonious effect, sometimes the ordinary college note prevailing—with much display of athletic goods, beer mugs and pipes—sometimes the effect being what may be described as more social and feminine, with great abundance of photographs and cotillion favors, and sometimes a combination of both. However, the average young man usually cares more for easy comfort and surroundings that recall to him the things dear to his heart than for pure artistic effect as such, and perhaps it is better so.

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HOW often do we hear from grateful customers "I do not know what I should do if Dr. Dys had not given all his wonderful inventions for the preservation of youth and beauty to the world!"

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The Crème de Beauté, $3.50 per jar, a marvelous skin food, delights everybody who uses it, while the Poudre de Beauté, $4.50 per box, gives a flash of youth to the most faded face without showing any marks of powder.

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ON HER DRESSING TABLE

SEVERAL important developments have appeared among the new Thermos bottles, and the same principle of retaining a given temperature is carried out in delightfully convenient nickel-plated boxes and pitchers whose uses are almost too numerous for mention. The newest shape in bottles is oval like a flask, but much larger, and has the advantage of being more convenient for packing than the usual kind. For motoring purposes these are a delight, as drinkables either hot or cold can be carried at any given temperature during an entire day. One of the most complete motor cars I have ever seen holds among its fittings two of these bottles in leather cases, one on either side. In traveling of any kind they are invaluable, freeing one from dependence on the resources of the general car and providing a means of carrying coffee, tea, iced water or whisky of exactly the desired temperature. Impromptu picnics, or teas by the wayside or on the water make absolute demand for these wonderfully useful bottles, and the well gotten up boxes for hot or cold edibles are hardly less desirable. One of the best combinations holds two quart sized bottles and a box of equal length in a beautifully made pigskin case, lined with scarlet, and pitchers designed for night use in the bedroom are to be had for $7.50. These hold iced water or a warm drink of milk, as well as any other liquid one may desire, and are quite ornamental in shape, with a handle on one side, balanced by a broad nozzle on the other.

Another English fancy, though of an entirely different type, is found in the huge wooden bowls filled with deliciously scented soap so universally liked in England. They float on the water, and may be used with the big brush of fibre which accompanies them or a cloth or sponge as preferred. The soap is generally scented with rose or honey, and exceptionally fine in character. These bowls in a size smaller than those usually seen can be had for $1.60.

Mourning combs for the hair and barettes are to be had in an inexpensive black substance with a dull, oiled finish. The barettes are wide and well shaped, costing 85 cents, while the combs are a little more, and two pronged pins cut out into a delicate and very ornamental filigree design are also to be had for a small sum. These are about the best things one can buy for mourning wear, with the exception of dull jet, which is of course much more expensive. The latter can only be found in any variety at the small private shops, but the large department stores will dull any pattern in bright jet to the same effect if one has a week's time to allow for the process.

The butterfly form is used for some of the newest of the simple barettes in a substance resembling tortoise shell so closely that one must examine minutely to find the difference; these cost $1.35. Plain two-prong pins in imitation amber sell for 45 cents each and are well finished, while the variety in larger pins of the same general order is endless. Clouded gray combs and barettes are used in gray or white hair with good effect and are exceedingly inexpensive.

Quite new are the packages of paper handkerchiefs at 5 cents, this amounting to less than one cent each, as there are six in every package. They are nice, merely when traveling or motoring, to use just once in ridding the face from dust or applying powder. They are antiseptic in treatment, very soft and fine to the touch and often useful for the purposes mentioned.

Among the best and most convenient nail buffers is one whose chamois covering is easily changed for new, because simply adjusted by means of a detachable metal rim. The price complete in a nice little case is 75 cents. Much more original are the larger buffers with a metal top that swings back on a hinge, disclosing a nice little assortment of manicuring implements snugly ensconced in the hollow centre of the buffer itself. The latter includes a manicuring scissors, files, paste and powder, $2 being asked for the complete outfit, including buffer. For traveling this little article is just the thing and it makes a nice present to give a friend who is departing on a trip.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

FASHION DESCRIPTIONS

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LEFT FIGURE.—Outing suit of rough gray tweed, with buttons, piping and bands of black cloth. The skirt is gored and has a band of cloth around the bottom. The coat is made in Norfolk effect, with an extra belt of black cloth and large patch pockets.

MIDDLE FIGURE.—Attractive costume consisting of a white serge skirt, side plaited, and a short walking jacket of dark blue serge. The only trimmings are large patch pockets and cloth-covered buttons.

RIGHT FIGURE.—Mannish looking suit of brown cheviot, with a plain gored skirt and short, double-breasted jacket. Brown bone buttons and tight sleeves.

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LEFT FIGURE.—Afternoon gown of two shades of green broadcloth. The square tunic is opened in front, displaying a row of cloth-covered buttons. The corsage, which is trimmed with hand embroidery, has a large armhole bordered with a plaited band of the darker green cloth. The yoke, sleeves and hanging sash are of chiffon cloth.

MIDDLE FIGURE.—Dress of girriné veloutée in a rose pink. Plaited skirt with a box-plait in front and straps which run around the skirt below the hips and at the knees. Odd bodice with an apparently seamless sleeve. Yoke of white chiffon and trimming of soutache braid and embroidered dots.

RIGHT FIGURE.—Walking suit of black and white check cheviot, with a short plaited skirt. The semi-fitting coat reaches to the knees and closes a little to one side with three cloth-covered buttons. The sleeves and side gore of the coat are cut in one piece. The coat on this figure is designed to be worn with the gown on the middle figure.

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LEFT FIGURE.—Gown of black bengaline, made princess, with broad panel in front. Soutache braid and buttons are used for a trimming on the corsage and panel. The sleeves are long and tight, and the yoke is of finely tucked net.

MIDDLE FIGURE.—Gown of gray broadcloth, made with a large armhole which reaches almost to the hip line. Cloth buttons and silk cords ornament the skirt, and there is a band of silk running around the bust. The yoke and collar are made of plaited gray chiffon.

RIGHT FIGURE.—Exceptionally handsome gown of ecru corded silk. The tunic, made in panel effect, is elaborately trimmed in same tone soutache. A bit of dull gold embroidery is placed in the front, and the yoke is made of soutached chiffon.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

SOCIETY

DIED

Alexander. — At Geneva, Switzerland, September 27, 1909, after a short illness, Mary Boorman Wheeler, youngest daughter of H. Eugene Alexander, Esq., deceased, and Mary B. Alexander, of New Brighton, S. I.

Harrison.—On Tuesday, September 28, at the residence of his daughter, Mrs. Arthur Turnure, 109 East 71st Street, Jared F. Harrison.

Vanrensselaer.—William Bayard Vanrensselaer, at Albany, September 25, 1909, in the 53d year of his age.

ENGAGED

Mason-Van Rensselaer. — Miss Mabel Mason, daughter of Mrs. Herbert C. Mason, of Boston, to Mr. Peyton Jaudon Van Rensselaer.

Whitney-Flagg.—Mrs. Hugh Whitney, daughter of Dr. George Shattuck, of Boston, to Dr. Elisha Flagg.

WEDDINGS

Bours-Wadsworth. — October 2. — Mr. William A. Bours and Miss Mary Tilney Wadsworth, daughter of Mr. William B. Wadsworth, of Plainfield, N. J., were married on Saturday, October 2, at the residence of the bride.

Heeren-Wanamaker. — October 7. — Mr. Arturo Heeren and Miss Fernando Wanamaker, daughter of Mr. Rodman Wanamaker, were married on Wednesday, October 7, at Paris.

Menocal-Crosby. — September 30. — Mr. Daniel A. Menocal and Miss Beatrice W. Crosby, daughter of Mr. Henry A. Crosby, were married on Thursday, September 30.

Thomson-Wanamaker.—September 29.—Dr. Archibald G. Thomson and Mrs. Mary Lawber Welsh Wanamaker were married on Wednesday, September 29, at Philadelphia.

WEDDINGS TO COME

Benjamin-Pratt. — November 17. — Miss Beatrice M. Benjamin, daughter of Mr. William Evarts Benjamin, to Mr. Alexander Dallas Bache Pratt, in St. James's Church, New York.

de Acosta-Sargent.—November 6.—Miss Maria de Acosta, daughter of Mrs. Ricardo de Acosta, to Mr. Andrew Robeson Sargent, at the home of the bride.

Duane-Whitney.—October 30.—Miss Eleanor Franklin Duane, daughter of Mr. James May Duane, to Mr. Stanton Whitney, in the Protestant Episcopal Church, Locust, N. J.

Kobbé-Hollins. — November 18. — Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, to Mr. Gerald Vanderbilt Hollins, at Babylon, L. I.

Lané-Nichols.—October 9.—Miss Elizabeth Abbott Lane, sister of Mr. James Warren Lane, to Mr. Acosta Nichols, in the Madison Square Presbyterian Church.

Latimer-Patten. — October 12. — Miss Olive Young Latimer, daughter of Mrs. A. C. Latimer, of Belton, S. C., to Mr. James H. Patten, of Boston, at the residence of the bride.

Rockefeller-Nash. — October 12. — Miss Anna Beatrice Rockefeller, daughter of Mr. Frank Rockefeller, of Cleveland, to Mr. William Fowler Nash, at the residence of the bride.

Schley-Shackford. — November 3.—Miss Olive Schley, daughter of Mr. William T. Schley, to Mr. William Moore Shackford, at Short Hills, N. J.

Waterman-Richmond. — November 2.—Miss Edith Waterman, daughter of the late William B. Waterman, to Mr. Ralph S. Richmond, at the home of the bride at Boston.

Watson-Fletcher. — November 3. — Miss Anita Watson, daughter of Col. Arthur H. Watson, of Providence, R. I., to Mr. Charles Fletcher, in Grace Episcopal Church.

Whitridge-Greenough.—November 16.—Miss Eleanor Whitridge, daughter of Mr. Frederic W. Whitridge, to Mr. Charles E. Greenough, at Grace Church.

BRIDGE PARTY

Lenox, Mass.—A bridge party was given on Tuesday, September 28 by Mrs. Thomas C. Dugan. Present were: Mrs. George H. Morgan, Mrs. William Pollock, Mrs. Edward L. Pollock, Mrs. Newbold Morris, Mrs. William L. Dayton, Mrs. Daniel S. Torrence, Mrs. William Armstrong, Mrs. Frank K. Sturgis, Mrs. Isaac McConnihe, Miss Kate Norwood, Miss Amy Kohlsaat, Miss Leontine Marie, Miss Anna B. Shaw, Miss Harriet K. Welles, Mrs. J. Clarence Post, Mrs. John T. Pultz, Mrs. R. J. Flick, Miss Amy L. Carnum, Miss Mary de Peyster Carey, Miss Helen L. Parrish, Mrs. Joseph W. Burden, Mrs. George Winthrop Folsom, Mrs. Franklin Osgood and Mrs. Charles Astor Bristed.

DRAG HUNT

Lenox, Mass.—The first drag hunt of the season was held on Thursday, September 30. In the field were: Miss Daird Dunlop, Miss Rutherford, Mrs. Tinker, Mr. Hugh J. Grant, Mr. Robert Waller, Dr. Lawrence A. Bragg, Mr. F. W. Henewinkle, Mr. Allan McCullough, Mr. Henry Cochran and Mr. Albert B. Kerr.

INTIMATIONS

Beach.—Captain and Mrs. Warren Beach have returned from Saratoga for the winter.

Bell.—Mr. and Mrs. Samuel Bell and Miss Florence Bell will return to Philadelphia at the end of October from Devon Inn.

Butler.—Miss Emily Ogden Butler will return from Hartsdale, N. Y., early in November.

Clark.—Mr. and Mrs. J. Mitchell Clark are in New York for the winter.

Cram.—Mr. and Mrs. J. Sergeant Cram have arrived from Europe.

Cromwell.—Mr. and Mrs. William Nelson Cromwell, who were at Seabright, N. J., the greater part of the summer, have returned to their residence, No. 12 West Forty-ninth Street.

Cruger.—Miss Nannie Cruger, who has been in Europe for several years, will pass the winter with her uncle and aunt, Mr. and Mrs. Daniel Gano Gillette.

Gray.—Judge and Mrs. John Clinton Gray, who have passed four months in Europe, are this week in Paris.

Havemeyer.—Mr. and Mrs. Frederick C. Havemeyer have gone to their country house at Westbury, L. I.

Jones.—Mrs. Edward Renshaw Jones and Miss Mabel Irving Jones are passing the autumn at Hot Springs, Va.

Kane.—Mrs. De Lancey Astor Kane has arrived from Pomfret, Conn., for a few days.

Kountze.—Mrs. Augustus Kountze and Mrs. Karl Neuhoff will return from Cleveland, Ohio, October 18.

Leary.—Miss Annie Leary has returned to New York for the winter.

McCreery.—Mr. and Mrs. H. Forbes McCreery are at No. 37 Madison Avenue for the winter.

Newcomb.—Mrs. H. Victor Newcomb, who recently returned from Europe, will pass the autumn in Louisville, Ky., returning to this city in January.

Parsons.—Mr. and Mrs. John E. Parsons have gone to their country house at Harrison, N. Y.

Pierson.—General and Mrs. J. Fred Pierson will return from Newport about October 25.

Polk.—Mr. and Mrs. Frank L. Polk have returned for the winter from Woodmere, L. I.

Potts.—Mr. and Mrs. William Rockhill Potts have taken possession of their apartment at the Wyoming, Seventh Avenue and Fifty-fifth Street, for the winter.

Robbins.—Mr. and Mrs. Allan Appleton Robbins have returned from Europe to No. 304 Lexington Avenue.

Robinson.—Miss Lota Robinson is stopping with Mr. and Mrs. John R. McLean at their country house, Friendship, at Washington.

Roelker.—Mr. and Mrs. William G. Roelker are at Hot Springs, Va.

Siegel.—Mrs. Henry Siegel and her daughter, Miss Dorothy Sanborn Wilde, are at the Virginia Hot Springs.

Stokes.—Mr. and Mrs. James Stokes have sailed for New York.

Thebaud.—Mr. and Mrs. Paul Gilbert Thebaud have opened Hilair, their country place near White Plains, N. Y., after spending the summer on the coast of Massachusetts.

Van Alen.—Mr. James J. Van Alen has sailed for Europe.

(Continued on page 578)

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SOCIETY

(Continued from page 577)

Warren.—Mr. George Henry Warren has been in New York for a brief visit.

Warren.—Mrs. Whitney Warren, Miss Gabrielle Warren and Miss Maude Keteltas Wetmore, daughter of Mr. and Mrs. George Peabody Wetmore, have departed for Europe. They intend to return in about six weeks.

Wilson.—Mr. M. Orme Wilson and Lady Herbert, who have been spending a few days with their father, Mr. Richard T. Wilson, have returned to New York.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mrs. Henry M. Alexander, Mrs. David Dunlop, Mrs. H. S. Thomas, Dr. Lawrence Bragg, Mr. Walter Crane, Dr. A. V. Banes, Rev. W. B. Meenan, Mr. Dexter Blagden, Mr. Josiah C. Thaw, Mr. E. A. Grozier, Mr. W. F. Kenney, Mrs. C. F. Dean, Mr. Arthur J. Singer, Mrs. Elliott F. Shepard, Mrs. W. J. Cotton, Miss Elizabeth Latimer, Mr. Henry T. Sloane, Mr. and Mrs. J. N. Nicholas, the Misses Blanchard, Mr. and Mrs. Thomas F. Dooner, Mr. Robert M. Coyle, Miss Coyle, Mr. and Mrs. William S. Emiley, Mr. and Mrs. Clarence W. Dolan, Mrs. F. N. Johnson, Mr. Leigh Wickham, Mr. William Roache, Mr. Guy F. Whitney, Mr. John E. Dusseldorf, Mr. J. P. Walsh, Rev. and Mrs. C. C. Witham, Mrs. David S. Walton, Mrs. John E. Rankin, Mrs. George W. Rogers, Mr. and Mrs. Frederick B. Wells, Mr. and Mrs. R. C. Bancroft, Mr. Paul Tuckerman, Mr. W. Lawrence Green, Mrs. Henry Siegel, Miss Dorothy Wilde, Mr. James C. Parrish, Mr. Samuel L. Parrish, Mr. R. Walker Parrish, Mrs. William B. Lockwood, Mr. Robert Nicol, Mr. Walter C. Taylor, Mrs. A. B. Gordon and Mr. C. A. Conrad.

Lenox, Mass.—Late arrivals: Mr. and Mrs. A. B. Lovejoy, Mr. and Mrs. Edward S. Rhodes, Mrs. George H. Morgan, Mr. and Mrs. Albert E. Stratton, Mr. and Mrs. J. Noble Hayes, Mrs. George Merrill, Mr. and Mrs. Frank Gilbert Bryson, Mr. and Mrs. Starr Donaldson, Miss E. W. Birdsall, Mr. Arthur D. Pratt, Mr. T. Jefferson Coolidge, Mr. F. R. Sears, Jr., Mr. and Mrs. Frederic R. Coudert, Mr. and Mrs. George J. Jackson, Mr. and Mrs. F. W. Anness, Mr. and Mrs. R. G. Chace, Mr. and Mrs. William L. Ramson, Mr. and Mrs. H. I. Judson, Mr. and Mrs. H. B. Richardson, Mrs. T. Jefferson Coolidge and Mr. and Mrs. Henry W. Munroe.

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Bluecher.—Sailing Thursday, September 30: Miss Ruth Rogers, Mr. and Mrs. Juan Rivas, Mr. and Mrs. H. S. Sharp, Mr. and Mrs. C. W. Wright, Mrs. E. H. Waring, Miss Ella Waring and Miss Elizabeth Wilson.

Cedric.—Arriving Tuesday, September 29: Mr. Clarence W. McIlvaine, Mrs. Frances P. Oakley, Miss Louise Taft, Miss Helen Du Pont, Mrs. J. H. Wainwright, Mrs. R. H. Weld, Miss Theresa Weld, Mr. Francis M. Watrous, Colonel and Mrs. William Jay, Mr. and Mrs. Henry Hornblower, the Misses Hornblower, Mr. Ralph Hornblower, Mr. and Mrs. William L. Bull and Mr. and Mrs. George W. Forsyth.

Friedrich der Grosse.—Sailing Thursday, September 30: Mr. and Mrs. F. S. Eaton, Miss I. M. Ferguson, Miss Olive Foster, Dr. Lewis Lewis, Miss Mary C. Randolph and Mr. and Mrs. Gustav Kahn.

Hamburg.—Sailing Thursday, September 30: Mr. Juan D. Alba, Mrs. Colvin B. Brown, Miss Teresa Chapell, Mr. James J. Downes and Dr. David Dennis.

Kaiser Wilhelm II.—Sailing Tuesday, September 28: Mrs. Henry W. Taft, Colonel B. T. L. Thomson, Mrs. A. L. Thomson, Mrs. S. De Lancey Townsend, Mr. Carl Voigt, Miss Kathryn Van Vleck Townsend, Mr. F. E. Barnes, Mr. and Mrs. S. Stanley Brown, Mr. W. Chauncey Burbank, Mrs. J. B. Duer, Mr. F. H. Haskell, Miss Clara Lewis, Dr. and Mrs. George Martin and Miss Anita Merle Smith.

Minnewaska.—Arriving Monday, September 27: Mr. and Mrs. Howard A. Loeb, Mrs. I. A. Montague, Mr. and Mrs. James P. Platt, Mr. and Mrs. J. J. Pugsley, Dr. and Mrs. E. S. Robinson, Mr. and Mrs. Ernest L. Smithers, Major Paul F. Straub, U.S.A., Brigadier General George H. Torney, U.S.A., Mr. J. O. Wilson, Mr. and Mrs. A. H. Beardsley, Mr. Sterling Bell, Mr. A. E. A. Bettesworth, Mr. and Mrs. Henry Graham Brown, the Misses Brown, Mr. Francis Speir Connett, Mrs. James G. Dayton and Mrs. Walter G. Kerr.

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